MAXIMUMROCKNROLL

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MRR IS LARGELY PUT TOGETHER BY YOU, THE READERS WE ENCOURAGE YOU TO CONTRIBUTE THE FOLLOWING:

NEWS:
we need timeless features, as well as first-hand stories you are aware of. Can be lengthy or short blurbs.

INTERVIEWS:
we need both full length and in depth interviews, as well as short intros to newer bands on the scene. Include photos, logos, etc.

ARTICLES:
we need informative and in depth features, as well as shorter jabs

RADIO STATIONS:
if you do punk shows, send in a short article on your show/station

LETTERS TO THE EDITOR:
try to keep your ideas concise

GRAPHICS:
we have 2 pages every issue and would like to showcase some emerging and radical talent

SCENE REPORTS:
include photos, addresses and phones, and social/political commentary

VENUES:
send in your listing by answering the 6 questions on the Book Your Own Tour page

MRR IS ALWAYS LOOKING FOR CONTRIBUTIONS (SCENES REPORTS, INTERVIEWS, NEWS FEATURES, ARTICLES, LETTERS), BUT.....

OK, here's the lowdown on the scanner we have here at the MRR headquarters, a machine that will read your type-written submissions and input them into our Macintosh computer. This device makes it easier and quicker in getting your information into MRR, but just typing the pieces yourselves is not quite enough. To make things easier on the shitworkers:

DO:
1) Use a standard typeface.
2) Use a clean typewriter ribbon.
3) Don't make any "stray" marks on the paper.
4) If you can, try to follow the MRR style consistency guidelines (song & book titles in quotes, LP/EP titles & zines underlined, local band names in scene reports in all capitals).

DON'T:
1) DO NOT TYPE IN ALL CAPITALS !!!
2) Don't correct mistakes with a normal pen.
3) Don't use a typewriter that makes blotchy characters or fills in the letters with ink.
4) Don't send a xerox copy with weak or badly defined characters.
5) Don't use exotic typefaces or italics.
6) Don't underline sloppily by hand.

I know, it's rough, like high school or something, all these stupid rules, but just think of the poor shitworkers. Thanks!

If you have access to a Macintosh computer, then please submit your info on a disc, which we will return to you.

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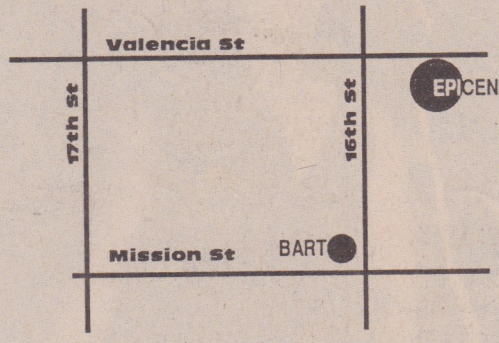
NEW AND USED RECORDS

PUNK/HARDCORE/GARAGE

WE BUY/SELL/TRADE



HOURS: Weds 3-8PM/Thurs 3-8PM/Fri 3-8PM/Sat noon-8PM/Sun 1-6PM

AN ALL-VOLUNTEER PROJECT-TO GET INVOLVED, MEETINGS ARE SUNDAYS AT 6PM

MAXIMUM ROCKNROLL RADIO

CFMU Hamilton, Ont 93.3FM Mon 11:59 PM
CHRY No. York, Ont 105.5FM Fri 1AM
CKMS Waterloo, Ont 94.5FM call station
KFCF Fresno, CA 88.1FM Tues 9PM
KPFA Berkeley, CA 94.1FM Tues 9PM
KUSR Ames, IA 91.5FM Mon 9PM
KZUM Lincoln, NE 89.3FM Weds midnight
KZUU Pullman, WA 90.7FM Weds
WCSB Cleveland, OH 89.3FM Weds 3PM
WEFT Champaign, IL 90.1FM Sat 6PM
WMHB Waterville, ME 90.5FM Tues 8PM
WUMF Farmington, ME 100.5FM Mon 9PM
WZRD Chicago, IL 88.3FM Sun 3PM
Radio ADO Paris, France 88.2FM Weds 2PM
Radio FMR Rouen St Jqs, France 90.6FM Tues 9PM
Radio Mega Valence, France 99.2FM Sun 8PM
Radio 100 Berlin, Germany 103.4FM Fri Midnight

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U.K.: available from MRR/ P.O. Box 59/ London N22/ England. Copies are £2.50 each/ 6 issue sub for £10.00. Write this address for European distribution too.
EUROPE: available from U.K. address above. Copies are $4.00 each/ 6 issue sub for $20.
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Issues # 32, 35-38, 40, 42-64 are $1.50 each ppd in U.S., $2 Canada, $4 South America, $4.75 Asia & Australia (all from MRR/US). Same issues are £1.50 for U.K. and $2.50 for Europe (from MRR/UK). Issues 65-87 are at rates as stated above in subscription info.

DEADLINES FOR NEXT ISSUE:
Scene Reports: continuously, with photos!
Ad Reservations: backlog--write or call now!
Ad Copy In: 1st of month
Issue Out: 15th of month

AD SIZES AND RATES:
1/6 page: (2 1/2" x 5" down) $25
1/3 page: (5" x 5", or 2 1/2" x 10" down) $50
1/2 page: (7 1/2" x 5" down) $75, and must be for 2 or more items.

CLASSIFIEDS: 40 words cost $2. No racist, sexist or fascist material. Send typed if possible. No more than 60 words/$3! Cash only!!!

COVER: Photos: Murray Bowles and Al Flipside

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READERS: if your local record or magazine store isn't carrying MRR or runs out of them too quickly and doesn't reorder, please let us know the name of the place so we can tell our distributors.

STORES: If you have problems getting MRR from your distributors, try contacting Mordam Records at (415) 243-8230.

Please continue to send all records, tapes, letters, articles, photos, ads, etc., to:
MAXIMUMROCKNROLL
P.O. BOX 288
BERKELEY CA 94701
(415)648-3561

MAXIMUMROCKNROLL MAXIMUMROCKNROLL

TOP 15

For what it's worth, here's some of the Maximum Rock'n'Roll crew's current Top 15 lists. Please send us your records or tapes (2 copies of vinyl, if possible--one for review and one for airplay--no CDs). MRR/ P.O. Box 288/ Berkeley CA 94701

MARTIN SPROUSE
THE EX-Dead Fish-10"
BROKEN TOYS-Love Story-EP
DEAD STEELMILL-It's All Over-EP
THEE HEADCOATS-Time Will Tell-EP
GO!-Your Power Means Nothing-EP
DWARVES-Astro Boy-45
BAD RELIGION-How Could Hell Be Any Worse-LP
MUDHONEY-You're Gone-EP
ARTLESS-Beer Is Better Than Girls Are-EP
CRASS-Christ The Bootleg-LP
QUICKSAND-EP/TITWRENCH-EP
YUPPICIDE-EP/PSYCHOBILLY CADILLAC-EP
UK Resist-#3-zine
Murder Can Be Fun-#12-zine
Exedra-#1-zine/Raising Hell-#22-zine

TIM YOHANNAN
ARTLESS-Beer Is Better Than Girls Are-EP
CELIBATE RIFLES-Wonderful Life-2EP
CHEMICAL DOLLS-Sympathy For GG-EP
CRASS-Christ The Bootleg-LP
DEAD STEELMILL-EP/VOODOO GLOWSKULLS-EP
DWARVES-45 and LP and live
GO!-Your Power Means Nothing-EP
HIGH TECHNOLOGY SUICIDE-Hone-2 flexi
IDENTITY-EP/GRIFFIN-Shishiku-EP
INSURRECTION-LP/HATEX9-Apprehension-EP
LUNACHICKS-Cookie Mosher-EP
PURE JOY-Sore Throte, Ded Goat-EP
SEIZURE-Seriously Delerious-LP
SLUDGEWORTH-EP/SORRY-EP
V/A-Panx Vinyl Zine 06-EP/V/A-Who's In There-EP

CHRIS DODGE
WEIRDOS-Condor-LP
V/A-La Ciudad Podrida-LP
CARCASS-Live-EP
HARMONY AS ONE-No Elite-12"
ANARCHUS-EP
DWARVES-45 and LP
NIHILISTICS-F.T.H.R.-LP
ASBESTOS DEATH-Unclean-EP
SHIT-Time To Think-EP
ROLLINS BAND-Earache My Eye-EP
GO!-Your Power Means Nothing-EP
SATANIC MALFUNCTIONS-Disgrace To Humanity-LP
TITWRENCH-Go Back To Europe-EP
Primary Concern-#5-zine
ARTLESS-Beer Is Better Than Girls Are-EP

LANCE HAHN
SECT-Remembering-12"
UK Resist #3-fanzine
AMENITY-This Is Our Struggle-EP
Murder Can Be Fun #12-fanzine
LIBIDO BOYZ-Childhood Memories-EP
SHELLEY'S CHILDREN-Mask Of Anarchy-12"
Raising Hell #22-fanzine
Ben Is Dead #10-fanzine
POLITICAL ASYLUM-Solitary-EP
ALL SYSTEMS GONE-Contrary To Popular Demand-EP
Temper Tantrum Anthems #5-fanzine
Disobey #10-fanzine
CRASS-Christ The Bootleg-LP
TITWRENCH-Go Back To Europe-EP
Absolutely nothing by the Dwarves! (Blech!)

MIKE LA VELLA
PHANTOM 309-Sun Also Rises-12"
DWARVES-7", LP and live
DERELICTS-Time To Fuck Up-EP
TREEHOUSE-Strawberry Pie-45
V/A-Teriyaki Asthma-EP
ICKY JOEY-EP
THEE HEADCOATS-Time Will Tell-45 and live
FUDGETUNNEL-The Sweet Sound Of Excess-12"
PRISONSHAKE-A Girl Named Yes-LP
LOVESLUG-Beef Jerky-LP
DRUNKS WITH GUNS-Theme-EP
MUDHONEY-Thorn-EP
PURE JOY-Sore Throte, Ded Goat-EP
SEIZURE-Seriously Delerious-LP
Hate-#2-comic

CHUCK SHERRILL
GO!-Your Power Means Nothing-EP
DWARVES-Astro Boy-EP
THE EX-Dead Fish-10"EP
SILVERFISH-T.F.A.-EP
ADMIRAL-EP
POLITICAL ASYLUM-Solitary-EP
THE SUN-A Fake Reality-EP
23 MORE MINUTES-A Place To Go-EP
BAD RELIGION- How Could Hell Be Any Worse?-LP
CRASS-Christ - The Bootleg-live boot LP
ALL SYSTEMS GONE-Contrary To Popular Demand-EP
AMENITY-This Is Our Struggle-EP
SEIZURE-Seriously Delirious-LP
VERNON WALTERS-Last - Live-EP
INSURRECTION-LP

KARIN GEMBUS
AMENITY-EP
FUEL-live
SUCKER PUNCH-live
GO!-Your Power Means Nothing-EP
NATION OF ULYSSES-live
Exedra-zine
ECONOCHRIST-LP
CHRIST ON A CRUTCH-EP
CITIZENS ARREST-EP
23 MORE MINUTES-EP
MONSULA-EP
LIFE'S BLLOD/STICKS AND STONES-split EP
ADMIRAL-EP
GERMBOX-TP
Unscene By Most-photozine

WALTER GLASER
V/A-Crunchouse-LP
LIBIDO BOYZ-Childhhod-EP
ADMIRAL-EP
ROLLINS BAND-SubPop-45
OLIVELAWN-EP
QUICKSAND-EP
DWARVES-Blood, Guts & Pussy-LP
HAYWIRE-Abominations-LP
VERBAL ASSAULT-Live-LP
MUDHONEY-45
JANE'S ADDICTION-Stop-12"
WEIRDOS-Condor-LP
DWARVES-Astro Boy-45
V/A-Fuck Me I'm Rich-LP
COP SHOOT COP-Consumer Revolt-LP

Still Available

"WELCOME TO CRUISE COUNTRY"-All European Photozine--Available from MRR: $2 U.S. ppd/ $2.50 Canada ppd/ $4 South America ppd/ $5 Asia & Australia ppd. Available in Europe from Trust fanzine

"WELCOME TO 1984"-various artists LP--Available thru Blacklist Mailorder/ Distributed by Mordam

"DEZERTER-Underground Out Of Poland"-LP--Available thru Blacklist Mailorder. Distributed in U.S. by Mordam/ Distributed in Europe from MRR-UK

JON VON
BIG NURSE-Hey Hey-45
STREBERS-Flicken & Kraken
LOVESLUG-Beef Jerky-LP
LEFT NUT-Burned Black-45
SWINGIN TEENS-Transfixtion-LP
EASTERN DARK-Girls On The Beach-2LP
CHEMICAL PEOPLE-Ask The Angels-EP
MANIC STREET PREACHERS-New Art Riot-12"
BUZZCOCKS-Live At The Roxy-LP
2 BAD-LP
TOTAL EGON-Mān-EP
DRIVE-No Girls-45
ICKY JOEY-EP
PURE JOY-Sore Throte Ded Goat-EP
V/A-City Of L.A.Power-LP

ART WANTED

MAXIMUM ROCK'N'ROLL WANTS TO PUBLISH 2 PAGES OF YOUR ARTWORK. THAT'S RIGHT, YOUR ARTWORK. WHATEVER YOUR CHOSEN STYLE IS (GRAPHICS, COLLAGE, PENCIL DRAWINGS, PEN & INK ILLUSTRATION, PHOTOGRAPHY, ETC.), MRR WANTS TO ASSIGN 2 PAGES EVERY ISSUE TO BOLD, CREATIVE AND RADICAL ARTWORK. WE KNOW THAT THESE KIND OF PEOPLE EXIST OUT THERE AND WE WANT YOU TO STAND AND BE COUNTED. WE FIGURE THAT WE'VE GOT THE MUSIC ASPECT OF THE UNDERGROUNG COVERED, BUT THE ARTWORK THAT IS ALSO CREATED THEREIN IS SOMETHING THAT WE WANT TO IMPROVE OUR COVERAGE OF. SO WHY NOT GIVE IT YOUR BEST SHOT, WHAT'VE YOU GOT TO LOSE? AND BESIDES, WHERE ELSE COULD YOU GET THE OPPORTUNITY TO FACE 12,000 CRITICS ALL IN ONE MONTH? WE'LL BE WAITING.

ARTWORK SPECIFICATIONS:
MAXIMUM IMAGE AREA: 7 1/2" x 9 3/4"
MAXIMUM NUMBER OF PAGES: 2
MAXIMUM DOT-PER-INCH SCREEN ON HALFTONES: 100 line

PLEASE MAIL ALL ARTWORK TO MAXIMUM ROCK'N'ROLL, P.O. BOX 288, BERKELEY, CALIF. 94701 U.S.A.
SEND ALL CONTRIBUTIONS FLAT, IF POSSIBLE, AND MARK TO THE ATTENTION OF JOHN YATES.

Ox FACES THE FACTS &

OLD WORLD RECORDS Jägerstr. 19 3150 Peine W.-Germany

PRESENT:

Ox Magazine #7 including an **OLD WORLD RECORDS** Promo-7" featuring **DIRGE, WIND OF CHANGE, BOBWIRE** and **CRY OF TERROR.** Out End October. Get it for 5$ incl. air mail-postage from Ox c/o Joachim Hiller, Goethestr. 28, 7920 Heidenheim, W-G.

LABELS - Get in contact! Send us your stuff! Ask for our ad-prices!

Ox #8 comes with a 7" featuring exclusive tracks by No FX and Austria´s TARGET OF DEMAND. Out End December!

Ox-zine comes out four times a year, has an edition of 1.100 copies, is offset-printed, size 81/2 x 12, 56 pages, every issue comes with a 7"...and it´s in German.

Get it! Send 5$ (including postage) to:
Ox c/o Joachim Hiller
Goethestr. 28
7920 Heidenheim
West Germany

Help! We´re always looking for contributors.

OUT SOON

Cry of Terror - new LP
Dirge - new 12"
Bobwire - new 12"
Wind of Change - LP

PRICES

(include postage)
7" 7.-DM/ 5 $
12" 15.-DM/ 8 $
LP 17.-DM/10 $

STILL AVAILABLE

Cry of Terror - Terror...LP
Images - Fall from grace LP
Bobwire - Shouldn´t existLP
Thorns - same LP
Scream - Mardi Gras EP
M.F.D. - Storm EP
Cry of Terror - same EP
Diet of Worms - Aren´t you hungry? EP
Crivits - Back with a message EP
Straight from the Heart - EP

OLD WORLD RECORDS Jägerstr. 19
3150 Peine West Germany

Letters

MRR Readers,

This is a letter about a couple of things, so bear with me. First off, "hardline" which I thought was only Chicago -- but it's begun to creep in here in Indiana too, especially with a new band called HARDBALL (oooh the demo's called "My fist, Your face, Kevin Seconds would be proud"). Now the address for this band appears to be that of Ryan ex-Clearsight; if so, what's up, Ryan? I've never known you to force your ideas down people's throats — you've always seemed pretty nice and tolerant to me. I think that when EVENSCORE played Indy a few months ago they got a "hardline" scene started up (Yeah, I went to the show but mainly to see TRENCHMOUTH). Do all you hardline guys (I've yet to meet a hardline girl) think that Ian MacKaye and Kevin S. respect what you're doing to straight-edge by turning it into a violent, militant, hateful thing? I think not. And why is it that nearly all hardline bands have fucking records out about a month after they form? I always thought the punk/hc aesthetic was to practice, play in garages and shitholes for years before even releasing a demo, not having everything handed to you on a silver platter. I'm not trying to slag S.E. or anything; Minor T., 7 Sec. and U.C. will all occupy a spot in my heart for years to come, but these hardliners are taking S.E. in a direction totally different than what Ian or Kevin or Pat envisioned. Just look at how those three got burned out on the S.E. scene — Ian is in a band which, in the long run, will be more important than Minor T., Kevin is making incredibly melodic happy music, and Pat is fronting a metal/funk band. If you want to consider yourselves "hardline" and not S.E., that's fine with me, just quit linking the two; they're very different.

Another thing I want to talk about is yesterday, in Louisville, KY, while walking on the street over to a FUGAZI show (religious experience), a poor black man on the street corner asked me for a quarter. I gave him all the change I had (80¢) and he was so ecstatic that he kissed my hand and blessed me. It made me sorta happy, but then it hit me: there's something wrong with a society where a man will kiss your hand and begin crying over a goddamned 80¢ — that's fucking pathetic.

One more note to the HARDLINERS, I'm not trying to slag you or make you feel inferior. Some of the music's pretty good, and the ideas are pretty good (esp. the vegetarian thought); I'm just pointing out some things and trying to say hey, lighten up and live a little, we're all in this together, let's have a little fun (no, I'm not a druggie). Peace, bye.
David Coonce/ 1013 Erin Dr. A/ Columbus, IN 47201

P.S. Does anyone have a full fucking discography on Government Issue? They seem to have a ton of shit out. Also anyone with any flyers of them or Naked Raygun, Dag Nasty, Descendents or D.I./Adolescents or Minor T.? I have some flyers, not lots — I was thinking about a photocopy kinda deal, write. Cool.

Dear MRR,

All I can say is IMF,IMF,IMF! These guys are great! I saw them a few days ago in Chicago at club Dreamerz, and did they rock the house down! They're kind of a mix of traditional political HC, pop-punk and death metal. Their lyrics range from the satyrically funny to the politically thought provoking to the psychotic ravings of a sex-crazed mad man.

The IMF, in my opinion, is the only local Chicago band that has the balls to try something new, as well as stick in there when they get kicked in the face. It seems that, as of late, the people who serve to half-heartedly make up the Chicago "scene" have failed to support the local bands that provide the backbone to the scene. They seem to have failed to notice that the Chi-town area has within its folds some of this country's best musical talent, both underground, and otherwise. I know that bitching about the poor state of the "scene" won't do any good unless we do something about it, so everyone go out and see the locals, you'll like, I promise.
Oh, yeah, and check out the IMF, too.
Jim Phelps/ 1209 N. Harrison/ Algonquin, IL 60102

Dear MRR and readers,

Hey, how are ya. I've been reading your zine for a couple years now — Mykel, you're the greatest! People shouldn't take some things so seriously, and I'm glad you don't. And I decided to write.

First of all I will say that I am a skinhead. I was born and raised in Minneapolis, MN. I am true to my values and will be as long as I may live. When I was younger I hung out around uptown, I saw the White Knights come and go, and I saw the Baldies come and stay. Now, the idea of "white power" doesn't appeal to me. One's skin color is of no importance to me whatsoever. (We all bleed red...) Anyways, when the Baldies came about, I said great! I loved the fact that there were other skins in this country who weren't all hung up on skin color. Racism was never part of being a skinhead, and never will be.

The Baldies managed to disband the White Knights and they disappeared, fleeing in all directions. Some became Baldies and gung-ho anti-racists. Others just disappeared or moved to St. Paul.

The Baldies organized Anti-Racist Action, held meetings and distributed intelligent, caring literature. Then, after awhile, things changed. Somewhere in there the Baldies became fascist, stuck-up and self-righteous. They began beating people up and jumping them because they "didn't like a remark they made." If someone disagreed with them or disliked them (even for personal reasons), they were branded a nazi and harassed and hurt.

There has been a war going on here in Minneapolis since 1987 between two opposing skinhead groups (both non-racist) since two members of each group got in a fight for some stupid reason one day. One guy was a Baldie and the other MOB (Minneapolis Oi Boy). The MOB guy was immediately branded racist because he wasn't a Baldie!

It's gotten worse and worse, to the point that two MOB boys got stabbed by a Baldie and one lost his eye getting jumped by Baldies at a party. All because of grudges held from three years ago. Disagreeing with a Baldie does not make someone a nazi.

Okay, the Baldies aren't racist, but they sure as hell are fascists! They've beaten up punks just because of the fact they weren't skinheads. In my opinion those militant anti-racists are white guilt. When they fucked up that guy's eye (who happened to be black) they made it sound like he was white whenever they told the story to anyone, including me. They also tried to say that he punched himself in the eye. Yeah, right! You can't force someone to change their opinions, anyways. If I got beat up because of something I believed in (as many white power "skins" do); it would only make me believe in it that much more. I'm not talking only white power skins, but metalheads, hippies and religious fanatics, and all kinds of other people with different beliefs than my own.

The ARA motto is "Education, then Direct Action." 1) Educate? Ha! A stranger says something you don't like on the street, you beat him up. Fascism? Hmmm... figure it out. 2) Direct action is boycotting, destroying and protesting, not assaulting someone or killing. Violence towards another human has nothing to do with it.

To sum it up, militant anti-racists need to realize that they cannot physically force someone to agree with them. If you're so hell-bent on equality, why do you go out night after night beating up head-bangers, homosexuals, yuppies? To each his own, right? Think about it.

Cheers and beers! And don't lose the faith,
A Little Bird

Dear MRR readers,

This letter is in response to the "What's the Scoop?" section in June '90 issue of MRR. I found some of the answers to the questions to "What is your opinion of the Death Penalty?" quite disturbing. Assuming that the people asked are readers and share the basic ideology of MRR, I am guessing some of those answers are a product of misinformation.

On the surface, the death penalty seems as a way to get rid of murderers, and an eye for an eye works. Well, an eye for an eye makes the world blind. First of all, the death penalty is a human rights violation. I know, well, what about the rights of the murdered? Well, it is a shame that murders are committed and the victim's family are usually the greatest sufferers, but just as the murderer, they have no right to take a life either. Killing the killer will not bring back the victim. Point two, the death penalty is not cut and dried; it is a lottery — a black is more likely to receive the death penalty for killing a white and a white is almost never given the death penalty for killing a black. It is racially biased: percentage of U.S. population that is black - 12.1%, percentage of black inmates on death row - 39.8%; white population of U.S. - 77.5%, percentage on death row - 51.8%. That is hardly justice.

Point number three, of the seven thousand people executed in this country in the past century (we rank second only to South Africa in per capita executions; additionally South Africa has now outlawed executions, but we haven't!) 139 people have been sentenced to death and been proven innocent. Of those 139, 23 went on to be executed. At the rate of 23 innocent people executed per 7,000, 7 are likely to be proven innocent, posthumously. Plain and simple, the only way to keep from executing innocent people is to not execute anybody at all. Luckily, with the help of Amnesty International, Clarence Bradley was proven innocent and released within days of his execution in Texas.

Point number four, The United states is one of many countries which executes juveniles. There are over 30 juveniles on death row. They can't buy a beer, but they can die at the hands of the state. The U.S. also executes the handicapped and retarded.

Point number five, contrary to popular belief, the death penalty cost more than life imprisonment. The average cost of a death penalty case resulting in execution is $3.2 million, while life imprisonment (40 years)

cost only $.5 million. California taxpayers could save $91 million a year if the death penalty were abolished.

Point number six, the death penalty is not a deterrent to crime. States with the death penalty have a higher rate of murder than states without. A jump in the rate of murder was seen in Florida within days of Ted Bundy's execution. Plain and simple the death penalty brutalizes society and is an admission of failure among society and the "justice" system. Only two people on death row in California can afford private counsel, so if you are poor, you are going to die.

I hope these facts make you think and possibly reevaluate your opinion on the death penalty.

Eric Hermeyer/ PO Box 31923/ Fort Worth, TX 76129

Dear readers,

There's a German belief that one extreme creates another, opposite extreme. And therefore, some say that the popularity of the green party throughout Germany has caused the severe and sudden fascist or "ultra-conservative," as the intellectuals would call it, backlash in the past year here. Not one for politics in the governmental sense, I would say that the greens are not extreme at all and their idea of environmental politics compromises the earth in order to get votes. But that's my opinion of course, and the fascists, or nationalists, of course, look at the greens as being very extreme.

I've been in Germany more than a week, for my four to five month stay, and have yet to see in southern California, where I live, what I've seen here in terms of overt nationalism and racism (and southern California is very racist and nationalistic!).

Currently, the most evident and most visible form of racism (at least in the area where I am staying -- in Wiesbaden, an old town about an hour from Frankfurt in the middle of West Germany; the town is also one of the centers for U.S. NATO operations.) is in the international football championship games (called "soccer" by amerikans), which happens every four years, and has come to replace war (or is just another phase of war) for some Europeans. On game days Germans crowd into the local pubs. There are usually so many people that many have to stand outside. As the game progresses people get drunker and drunker, shouting, chanting and singing louder and louder. By the time the game is over, especially if Germany has won, fans start to race down the streets in their cars honking their horns and hanging their flags out their windows.

My first after-game observation started when three kids raced by on scooters shouting racist statements at turkish immigrants. Later, that same evening, at a friend's apartment, a man across the street who was celebrating the win was playing old speeches of Hitler. The day the Germans won the tournament we drove by a pub, still open at 1 a.m., with a crowd of drunken people outside holding up a German flag, which was about six feet long. One person was holding up an old German flag from World War I. The next day there was a big reception in Frankfurt for the Italian team that had lost. Unfortunately, I was also going to Frankfurt that day to sell some records for a friend of mine and at least 1/3 of the people on the trains were carrying flags or going to the reception of the Italians, obviously to laugh at them. And these aren't the tiny piss-ass flags they put in your martini on the fourth of July in Amerika, some of these were eight feet tall, with most being about four feet tall. In the U.S. the phrase "wrapping oneself in the flag" is just used as a figure of speech to show how people hide behind nationalism and patriotism to get votes, money, etc. (an obvious German example of this is the fact that Chancellor Helmut Khol went to the final game, of which he made public when it was announced in the papers and on television). But here dozens of people used the German flag as t-shirts, or just wrapped them around their shoulders.

Fans would fill up one whole train car and when the doors shut, would start chanting or singing, sometimes football cheers, other times, the national anthem. One car was packed only with fans and one Turkish man in the middle. When the doors shut, they all looked at the Turkish man as they sang.

And people here do nothing about this overt and dangerous nationalism. They either wait for the games to finish in hopes that the right wing nationalist spirit will fade along with it, or they just shrug their shoulders as if they were saying, "what can i do?", or just think of them as just like children and really nothing to worry about. But they are something to be worried about and concerned about. They're not "just drunken hooligans." After one game in Hamburg, 300 fans charged a squat in the city and had to be fought off by the police. On Sunday, after Germany won, there were riots in some cities and police had to use water cannons to stop people (which doesn't mean I condone police force, because they use these same tactics against demonstrators). At least 5 people were killed after the championship celebration.

Four years ago, when Germany won that championship also, or even a year ago, you wouldn't have seen people displaying the German flag in such the way that they do it now. The flag in Germany, unlike the "patriots" who fly it in the U.S., was thought of as a symbol of fascism because of the way Hitler used and abused it during the Second World War, and up until the Soviet's freed east Germany, people were thought of as fascists who displayed the German flag outside their house and/or carried one in the streets.

Now, the fact that East Germany has been freed by the Soviets from their control also adds to this nationalistic behavior. Anyone who thinks that there is still a possibility that they won't be sadly mistaken. An July the east changed its currency over to that of the west's and isnow in the process of switching the economy over to capitalism and privatizing most of the industry (like most of eastern Europe -- Hungary just opened its own stock market!) and for the first time since World War II, East Germans are becoming unemployed.

There's no doubt that this East German nationalism is closely related to severe right wing parties and former nazis. The east has been kept under a boot so long that the only time most of its people remember when they were happy and healthy was when they were under Hitler. The republican party in both Germanys has grown since, in some parts, claiming 10% of the votes. (The republican party here is the far right party, which is made up of many former nazis, including their present leader.)

In some cities in the east, gangs regularly go around and beat up on black and Cuban exchange students still brave enough to stay after the Soviet pull-out. Once again, the ties between German nationalism and racism cannot be stressed enough. Nationalists feel "their" country has been invaded by immigrants, mainly from Turkey. The situation is very similar to and parallel to the situation of illegal immigrants from Mexico and central America in the U.S., especially that of the racist "light up the borders" movement in the San Diego county area of southern California. Most people don't understand that the aggresive economic and militaristic policies towards these third world nations are what force these people into poverty and a situation in which they may be killed, and so, in order to survive they must flee.

But most East Germans don't even want to create a new type of political and economic system (although NO system would be preferable to me!) and are just blindly accepting the fact that the west is going to come in with their businesses, laws, etc. and set up the same system that they have and basically milk the east for all they can get, since they are ignorant to the subliminally exploitative features of capitalism.

And yet no one speaks up to stop. This echos Hitler and his reign so perfectly that I don't understand why these people are so complacent and sit back and let it all happen again. Are we doomed to create history? It's all up to the people who live here to do something, but when will it be too late? When will they not have the choice to choose between letting this creeping fascism grow and take over their lives or choose to stop it? I wish I had more room and time to also write about NATO, and the hopeful U.S. withdrawl, and how Kohl is using all this to get reelected, but... maybe another time!

If you wish to contact me here up until October write S.M. Steppenwolf c/o Steffie V. Uckro/ Philip-holl Str.7/ 6200 Wiesbaden/ fascist rep. W. Germany. And after October at PO Box 4472/ Long Beach, CA 90804-0472.

Dear Jane,

Man alive! I simply could not believe your latest. First you rage indignantly about some asshole with a lame pick-up line. And then you go on to extol the revolutionary virtues of George fucking Jackson who "proves that education and experience could eliminate sexist ideology."

This is George fucking Jackson, a man who had a reputation in prison as one of the most vicious jailhouse pimps. A man who regularly bought and sold men's assholes and if they didn't go along with that he would kill them. George fucking Jackson... a man who bragged about murdering — can you comprehend what that means, "Murdering" — 12 fucking people.

And yet here you are spewing out the same radical hookum as if nobody has learned nothing from the past 20 years — no matter how obvious the fucking lesson.

It's obvious the Left just wants to ignore the obvious and spew out whatever myths coincides with their lame preconceptions. Wake up, kid. How can you fall for some lame jive-ass street rap like Jackson's prison letters? Wake up! Sheesh, I mean it,

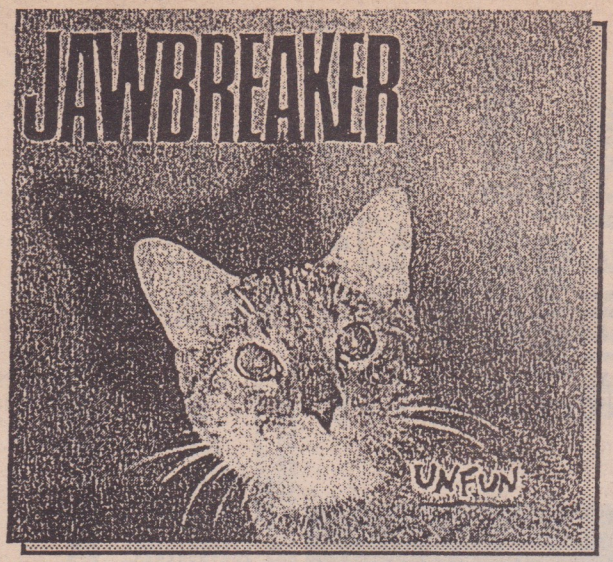
Ace Backwords

Jane responds-

Ace got all his info from the book "destructive Generation: Second Thoughts About The Sixties" by Peter Collier and David Horowitx. Anyone care to comment on this source?

Dear Lily Braindrop,

Thanks for your column in issue #86. My



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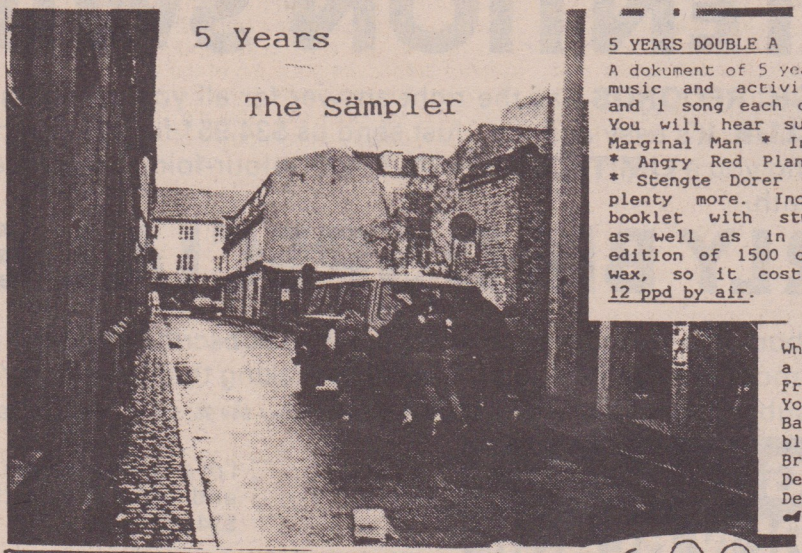

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Who´s working like a dog here?
From left to right: Your´s faithfully,+ Barney + Gary (Problem Children) and Bruce + Juan of the Detonators. Aalborg Denmark, April 27th 1989 (shit van!)

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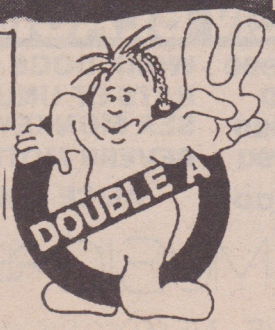

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name is Justina (perhaps better known to a few of your readers as Barb Wire, since I did a lot of art under that name for fanzines in Wash. state, Alaska and California during the '80s). I'm 25; I've been "into" punk for about 12 years, I've been out as a lesbian for about 6, and out as an S/M person for about 5. I started reading MRR at about issue #3 and have tons of back issues in my bedroom, among many other zines (some of which are so old they advertise Sex Pistols shows!). There was about a 3-year gap when I didn't read MRR because I lost touch with the scene for a while, but I just started reading it again to see what's going on. (Are people *still* arguing about poseurs? I wish someone could coherently define "poseur" and then explain to me how you can tell if someone *is* one! Punk is defined on a personal level by each individual. We all got into it from different places and for different reasons. Besides, since the advent of that MTV thing, the "rules" and definitions have been blurred beyond recognition. Or at least it seems that way to me! But then, I live in fucking *Hollywood*, so what do I know?)

Anyway, when I first started reading your column in #86, I thought, "Fuck, another straight girl out for kicks!" Then I thought, "How could she *forget* she was bi?" (Maybe you were kidding, I dunno.) I'm aware of my own prejudice toward bisexuality because I don't understand how it works! But then, nobody really understands sexualities different from their own.

I want to thank you for your courage in writing about these subjects and educating us. Are you serious that you came out into lesbianism *and* S/M in a matter of months? That must've been a lot to deal with! But like you, shortly after I came out as a dyke, I realized the S/M leather women were the only ones (with a few exceptions) to befriend me and accept me into their cliques. The P.C. granola-munchers and preppies wouldn't come near my leather, make-up and punk attire. I've been ignored in bars and treated rudely by bartenders for wearing dresses and high heels, too! (This was when I lived in Seattle.) I used to go to one bar dressed like this for the sole purpose of pissing off those women. Hell, half of them probably secretly got off on images of women all femmed-out! How they could get off on *each other* is a mystery to me. No, this is not butch-bashing! I think most butch women are sexy. These women are not butch. They are bland, never wear make-up (not that this is bad, mind you!), have flat, ugly, boring hair completely devoid of style, are often excessively hairy, frequently grossly overweight, and usually dressed like they're about to go camping. (By the way, I can't cope with women who hate men and who got into lesbianism as a "political act" during the '70s feminist movement. How the fuck to you *choose* what turns you on? You're either sexually attracted to women or you're not. But hey, who has time for sex when you're too busy getting into arguments about Marxism and picketing 7-11 for selling Playboy? Hating a whole group of people is sick, and besides, you give them power when you hate them.)

At any rate, I've slowly accumulated friends here and there along the West Coast that I can relate to and who accept me as I am. Like the Hell's Belles down here in L.A., an all-girl, clean and sober Harley club. Some are straight, some are gay, some are into S/M. But hell, they're cute, they're drug-free, they appreciate cool music, they wear leather, have lots of tattoos and piercings, and they ride Harleys! Punks, heed this: They don't only *look* radical, these people *are* radical. Who said you had to be an Andrea Dworkin or "P.C." or a preppie to be a dyke?

(I'm clean and sober almost a year, but I'm not militant about it. I have friends who drink and/or use drugs but I don't pass judgments on it. Unless they reach out to me for help or advice, it's not an issue.)

Well, thanks for letting me babble. Lily, you or any other like-minded or sympathetic individuals are welcome to write to me if you'd like to shoot the shit about punk/hardcore/etc. music or being gay or into leather or whatever! Fascist skins and fundamentalists need not apply. Be true to your SELF and don't hurt other people (unless it is in a controlled environment with another consenting adult or adults that you trust)!

Love and Rockets,
Justina (a.k.a. Barb Wire)/ 735 N. Hayworth/ Los Angeles, CA 90046

P.S. Homocore and Taste of Latex are very cool S.F. zines. Check 'em out!

MRR,

Howdy once again.

Well this has really been a year for closets to open! Either that or (more realistically) it's been the year for my eyes to open.

I've grown up in a city and I've grown up in a small town, and in my 25 years of life all I've ever heard about homosexuality was various and sundry name-calling which was never really in context.

Well, to make a long story not so tedious, I "met my first homosexuals" this year. Actually, I'd known them for quite some time, I just never knew they were gay.

I don't want to say that all gays are saints, but my "alternative lifestyle" friends are the most intelligent, warm, open-minded and caring people I've ever known. Makes you wonder why others feel the need to persecute them so.

As for that old moralistic statement that "It's not natural!" well Jezz Louise! Who is qualified to define "normalcy"? If it feels natural to love people of one's own sex, then wouldn't heterosexuality be "unnatural" to that person?

Anyway, I just wanted to say that I admire anyone who can put up with so much negativity from society and still find within themselves the capacity to love.

Lily, I admire your courage to "come out" in such a public manner. I know people who live in fear of being "found out." It's not so much a matter of social ostracism (Hell, they've lived with that for years!); rather, it's a merit of losing their livelihood, their homes, etc. Will we ever learn to live & let live?

One more unrelated item: I've lost touch with a lot of people thanks to the post office's inability to keep up with my address changes (I apologize for ruining my friends' address books). So if you've written and haven't got a reply, try again — pleeze? The new addy is current until December. Moss Side — please get in touch!

Thanks for the space. Lawrence Livermore, will you marry me? Please, don't break your writing hand on a skateboard, hey?

Anyone and everyone is welcome to write. Ciao!
Beij Beltrisi/ PO Box 445/ Richmond, IN 47374-0445

Dear people,

I want to share something with you all. It has to do with sex and drugs, and it ain't so pleasant. But I hope somebody gets something out of this.

I know a girl who got raped. She was 11. It was a neighbor, and yeah, people knew. Especially her father. Y'see, he traded her to the neighbor on a coke deal. She grew up. She started getting into shit that her father dealt. Eventually, she ran up a bill that got her kicked out. Then she got into a relationship with a guy who beat her, but she slept with him 'cause he got her coke. Then, she left him. I don't know why. She acted real clean and maybe really was clean for awhile. I knew her for that time. We fell in love. I understood a lot of her problems, 'cause I've seen 'em a hundred times. I even have had a few of them, even though I've never done coke. Well, two weeks before we were to be married (after 8 months of knowing each other) I found her blowing a guy in my living room. I kicked both of 'em out (no, she wasn't living with me.) There were three lines on my coffee table. I left her. I couldn't deal with it. Well, I got a call earlier tonight. She had been arrested for prostitution. I bet I knew the reason.

Yeah, I guess my head is pretty fucked up right now. But something is clear to me. Whoever says that coke is ok should meet her. Whoever says casual sex is ok should meet her. Whoever would protect the rights of shits like these should have been there to hold her hand at the doctor's as he was doing strange things on 10-year old-damage — damage taken when she was 11. Whoever uses this shit should stop; whoever uses people for this shit should die.

I'm writing this as my soul is bleeding, so maybe I'm wrong, but it seems like there's a large percentage of punks who would defend coke, or whatever. It seems to me there's people like Tesco Vee, and GG Allin, and the Chemical people, and Mykel Board, who want to defend and engage in behavior that supports shit like this. To them and people like them, I say come down to Tucson and meet her. You won't give a shit, I'll bet. But people should know that. They should see what cold-hearted shits you are. I wish I could say that I'd kill you, but I haven't got the guts. All I can say is that I hate all this using people, and using nice arguments to defend things that don't just kill people, they break them down into animals.

Call me straight edge, denigrate what I have to say, do whatever. This is for whoever will listen. I hope somebody does because I certainly suffered enough to be able to say, and she suffered too much to be an example. God save her because no one else will.
Yours, Matt

Dear MRR,

It seems so easy for us to nitpick at every little difference in others. I think if people are serious about some kind of scene unity, we all should concentrate the effort into praising and away from denigration. It's just as easy to do, it would strengthen punk commonality and it would prove that we are a healthy culture rather than a bunch of insecure, disorganized and self-righteous chumps.

This magazine has the best forum I know of any for exchanging ideas. Your policy of eliciting so much input from readers, and the diversity of personalities within your columnists, is definitely unmatched so far as I've seen. I doubt that many of us would disagree with that, although we won't agree upon which ideas we all share. I don't believe that punk is so much an ideology. After ten years into the scene, having seen so many trends come and

go or stay, some superficial and some the most relevant of our generation, I can't help but think this is the greatest cultural potpourri on the planet. It's this impression which has kept me interested in punk for this long.

This music has been the cause, directly or indirectly, of my interest in most anything I'm very much into today. Through punk I became interested in surrealism, Dada, and other modern art; literature, including poetry by Ginsburg, Ferlinghetti and other beats, e.e. cummings and other lyric poetry, etc.; and prose by Burroughs, Joyce...; drama by Beckett, Genet, Jarry's "Ubu Roi" and so forth. Punk was my introduction into understanding something of capitalism, socialism, anarchism, nazism; the catalyst for opening or heightening my concerns of racism, sexism and other prejudices. It's helped me reevaluate my feelings towards my religion, not to throw it away, but to examine what exactly it is I do and don't believe. My personal faith has been made stronger, I think, in that now it's had more substance introduced into it, more rot removed, through the awareness of what to me was wrong and right about it.

So why the dilemma of such divisiveness within the scene? Why do so many of us tend to harp on others and factionalize punk? The diversity in punk — the gays, straights, skins, peace punks, straight-edgers, atheists, christians, the various contributions of both genders, all races, classes, age groups, rural and urban, and so on — is a large part of what makes this all so wonderful. While punk demographics may be dominated by some elements, its ability and willingness to accept is what fascinates me most; but true unity, in my opinion, is one of the great goals of punk, which it has never really gotten down pat. With so many intelligent people involved it's difficult to say why not. What I do think is that it's gradually heading in that direction.

Punk's not dead. Punk's not an attitude, or at least not a single, isolated attitude. It's always had alot of the DIY spirit, as it does now, and in many ways probably more so than before. And while it was once, I feel, overly antagonistic towards non-punks, the old anti-hippie sentiment, for example, it's evolved now to where it's generally more accepting of other person's positions. From its beginnings, punk was willing to cultivate the several aspects of all sorts of individuals where as most of society rejected them.

So what's the deal? Are we so diverse within our blossoming subculture as to make a unification impossible? What do we want by unity? To make everyone the same? This is not only ridiculously impossible, but also not something desirable. Unity for punk, for society in general, should only be the realization of acceptance of differences and getting along. We can do this. Many of us do. I think the diversity in the scene and the hope to keep it going is what's kept it maintained. The world could learn something from this. I pretty much believe that almost everyone on the planet shares some kind of commonality with every other individual. It takes much less prejudice, less antagonism, and much more patience, joy, even, with our differences if we ever hope to achieve a more unified society. Love people! Love, people.

We all have our imperfections. We're all human. *"Perfection is only to be found among the insane"*-Francis Picabia. Still we can make the consistent effort to respect each other, assuming we really give a fuck.
Randy Underdog/ Rt. 2, Box 105/ Winfield, MO 63389

P.S. If Steve Massey (still in Mississippi?) should see this, please get in touch again. Also, Lily Braindrop, thanks for telling us of your coming out. There's another example of what's so good in punk, the hope to express one's reality.

Dear Maximum Rocknroll and Readers,

I am working on a newpaper from here. It is a daily newpaper that sells around 80-800 copies each day. The other day I saw a 2-page article written by one of my mates about the skinheads. The article mainly covered the relation between this movement and fascist attitudes. This is a part of the history because I know that there are a lot of skinheads that are not nazis. I have decided to write another article, in the same newpaper, about the other part of skinheads. I want to expose that there are people in this movement that fight against racism. I want to write about the anti-fascist side of the cake. So I need help. All kinds of stuff will be well received: photos (very important), articles, activities, news, stickers... Also skinhead bands that are not fascists. Most of the skinheads from here only know about the old British bands. All the people will receive an answer.

Apart from that newspaper I am also working on magazines, fanzines — so if there is anyone in the hardcore scene that needs promotion over here, send me any kind of stuff: records, cassettes, demos, bios (with photos), fanzines. I will send you a copy of the zine if anything is published.

I started organizing shows again. This time a friend is working with me. We are trying to make things better. We do a lot of promotion, we hire a PA and lights. We don't want to provoke loss of money to the bands. We want to offer them decent conditions. We have M.D.C. playing here 7th, 8th, 9th of September in Barcelona, Bilbao and Madrid respectively.

A local T.V. channel has invited me to make a special program on the hardcore movement. So I will need videos. I will try to write something about them. VHS pal video, please.

I know that there are a lot of people waiting an answer from me. I have not got so much time to answer all my mail. Be sure that I do not forget you, sooner or later you will receive something from me. Sorry.

I think it's time to end with the letter. If you get in touch with me try to include you phone or/and fax number. Thanks for you time and I really need you help. Thanks to MRR for the space.
Vincente Javier Mena/ Postapartatu 129/ 20500 Arrasate/ Gipuzkoa, Spain (Fax: 34-43-792596 or 34-43-798953)

Dear MRR Readers,

Recently I picked up MRR for the first time. I thought what a great magazine. I also figured it would be a great way to give a few people some good advice.

If you think the U.S. government sucks from the outside, imagine how bad it is from the inside. I made a fucked-up decision to join the Navy because I thought I had absolutely nothing else. Well, let me tell you, no matter how bad it seems like it's getting out there, it has to be better than this. The Navy is one fucked up Communist Organization. They try to control your every waking moment, even more, they try like hell to control your thoughts. If they realize you're not government material, they figure they'll change you, and when they don't succeed they find ways to fuck with you. This place is hell — don't ever stoop so low as to enlist in the military. Hell, I'll probably get in deep shit for writing this letter.
Yvonne Chapman/ Chicago, IL

Dear MRR and Readers,

I am the contributor of the article on the Goofs in MRR #86. If it seemed a little disjointed, well, it was. It appears there was a slip-up during paste-up. This stuff happens, and god knows I would never criticize the MRR shitworkers. They work too hard. I only write in fairness to the Goofs and the readers. So, if you want to read the piece in its correct order, note that in the center spread the fourth column should follow the fifth and sixth, not precede them.

For anybody interested in Mike Niederman's fuckzines that were mentioned at the beginning of the article, I have a contact address: HEART-WAR/ 48 Craig St./ London, Ont./ Canada N6C IE8.

I have just moved to Sydney, Cape Breton, downwind of the coke ovens and upstream of the Tar Ponds. If there's anyone in the scene here, they must be dug down pretty deep. Is there anybody out there? Drop me a line.
Steven Snair/ 350 Townsend St. Apt. 2/ Sydney, Nova Scotia/ Canada B1P 5G2

Dear MRR,

I would like to direct this letter towards one person who I am absolutely puzzled why he actually has a column in this fine rag... his name is, you guessed it — Ben Weasel.

First of all, I would question him about why he actually hates Fugazi and Jello so much. That's easy, attention! His Budweiser swilling — yeah, he doesn't do drugs any more (illegitimate son of Nancy Reagan?) — moronic motor mouth has absolutely nothing better to do with its time, now that his band has decided to hang it up, than to spew off his good for nothing propaganda.

Why do you call Fugazi sissy-core? Because you cannot handle any music that is not very generic. Yep, SCREECHING WEASEL is about the most generic and boring band I ever let me ears get close to, next to the CROMAGS... even though I saw you live once and thought you were pretty good. Every song on all your albums are written in the same format, with the same x amount of drum beats, "funny" lyrics, the same guitar "blazing" along, which in my book, is about the most boring kind of music ever available to mankind. I used to listen to nothing but high speed hardcore or whatever you want to call it, and nearly burned out from it. Therefore, I ended up listening to other types of music both within and out of the hc/punk scene. Otherwise, I probably would have quit listening to all music what so ever.

Next, you think that Jello is doing his anti-censorship spoken word deal, because of the media attention. WRONG! He is fighting for a worthy cause, something that you would not even lay a can of Bud down for. In fact he is fighting for you, whether you want to admit it or not. What if all the sudden there is this mass effort to purge all sorts of music, ala 2 LIVE CREW? You would probably be effected because the religious right wing types would not want their kids listening to songs like "This Bud's For Me." Also, MRR would be closed down and you would not have a column to spout out your random ravings.

Well, I think I will stop here, except for one recommendation to MRR: drop Ben Weasel as a columnist. Direct all letter bombs to,

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VIRUS 79/79C

Fig.4, item 4:
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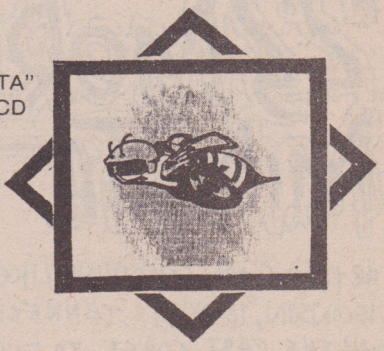

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Letters

Angus T. McWhorter/ 1010 Thoreau Ct./ St. Louis, MO 63146

Angus,

It's too sad that you would presume to know why Biafra does what he does. Is he a friend of yours? I speculate on what I feel based on actions and attitudes but I would never try and tell you that I know why the guy does anything! "Worthy causes" turn my fuckin stomach and if I had it my way, all punk records would be censored. That way, snivelling cowards like you would be forced to either start your own band, work your ass off to get the records you wanted or go back to litsening to Motley Crue. I get the feeling that your real beef with me stems from the fact that I basically ignored your numerous requests for an interview with me and my ex-band (who you hate so much) in your fanzine about a year ago. Tough shit, pull your crybaby act on someone else, Angus. Love, Ben Weasel

Dear MRR folks and Jesse Blatz,

In defense of my fellow collector scum I'd just like to say that "real" punks, like yourself, obviously know that money is bad, right? So what better way to show your disdain for the evil green stuff and the nasty capitalist system in general than to spend all your extra ducats on pieces of plastic that "changed your life"? Love, peace and CRAMPS singles,
Jerzy/ Fountain Valley, CA

P.S. Where will the free BLATZ EPs be given out at?

Dear MRR,

In response to a letter from a guy who listed us among zines that never responded back to him (he says he wrote two or three times). We do answer all the mail we get. Sometimes we get mail with no return address on it or when we send a package away, it is returned because the address was wrong or the person has moved. We have a stack of returned zines, some a year old, that no one has written us back for. Occasionally we receive the remains of a damaged parcel and all the post office has managed to "save" is the envelope, some of which have no return address on it. If you have written us 2 or 3 times, as you say, maybe you have the wrong address. We are now on our third address and I know that has caused some problems with other letters, and I apologize for that. Otherwise, I can't think of what may be the problem because we do answer everything we get. To anyone else who may not have received an answer, please write us again, because that stack of returned mail is adding up! Also, please put your address on both the envelope and the letter, because it is hard to keep all the envelopes and letters together, and if you did write to one of the old addresses the post office has nowhere to return the letter.

Secondly, a bit of caution about using company or fake third party numbers to bill long distance calls to. We recently received a letter from our phone company to tell us that 4 such calls were made from our place. I phoned the phone company the next day and was told the number was originally given out by David Letterman last year on his show, and that over $26,000 had been billed to the number!! Unfortunately, according to Canadian law (I dont know about American law) the house that the calls were made from is legally responsible for the money owed. Our bill was fortunately very small, and we managed to find out who made the calls and collect the money, but apparently some of the houses had over $1000 billed to them!! So if people are going to use these numbers, don't do it from your friends' personal phones, especially if they plan on paying their bills. I don't want to be paranoid when people come over to make calls.

Thirdly, I noticed a few comments in one of the last few MRRs about body piercing! As someone who has tattoos and body piercings, I am very interested in other people's reasons for getting it done. A few of us here in Vancouver have been talking about starting a piercing/ tattoo zine as an alternative to the Outlaw Biker and Easyrider Tattoo magazines which are the only ones available here. We are especially interested in political/cultural, punk, and wimmin's tattoos, stories, body art, experiences, comments, etc. As picture quality is important I don't know if it is realistically affordable for us to do, but we'd like to try. With that, anyone who wants to send us anything written, photos, graphics, etc., please do, maybe even a comment to say that there is an interest out there. Don't send us anything racist, sexist, or homophobic.

So, please, if anyone else has not received a reply from us, please write again.
Endless Struggle/ PO Box 69601, Stn. K/ Vancouver, B.C./ Canada V5K 4W7

Dear MRR-

Mykel Board, you are fucked! I never thought I would see the day when MRR would print such bullshit as your column in #86.

You say that Jews share a tendency toward superior intelligence and that "Negroes" share a tendency toward being muggers. If that isn't stupid enough, you try to state this as facts with no need of proof.

I don't have any statistics either, but I think it would be hard for even a moron to deny that, althought there are racial and cultural differences beween people, if a black child and a Jewish child are given the same evironment and the same education, that neither is more likely than the other to be a genius or a mugger.

The "reasons" that you ignore are the very things that prove you wrong. The reason a person commits crimes has little to do with whether that person is Jewish, Black or Mongolian, but everything to do with the conditions under which they were raised and under which they live. By ignoring the reasons why black people are under-privileged in our society, you dehumanize them; and isn't that exactly what you were arguing against in your column?
Shawn Tracy/ 2621 Pleasant Ave./ Mpls, MN 55408

To MRR (Scott Baldwin Hate Mail Dept.)

I'll tell you, I sure am glad to see Scott Baldwin's letter in MRR #86 addressing such a crucial topic. Basically, all this Punk Rock Hardcore Straight Edge stuff is about one thing: how you dress. It's *very* important that we look the part, darn it. As punk rockers, we have to stay on top of those important social-clubbish trends, from plaid shirts to shaved heads and Xs. Quick guys, what's hot this week? Those $90 Doc Martens or $120 Nike high tops? Sorry, that's not punk, bucko.
Chuck/ Ft. Lauderdale, FL

To Mark Rodgers and others-

Since when is it that men have girl(friend)s?

The only thing most men seem to have is a big ego! Thank you,
Theun K./ Holland

Dear MRR,

This is in response to Scott Baldwin's letter in issue #86. Scott, you mindless suburban cretin. Has it ever occurred to you that some of us are indeed capable of thinking for ourselves and don't need to be led around blindly by the latest trends? Nevermind the fact that, thanks to apathetic posi-pea brains like yourself, the South Florida "scene" has become the devisive, clique-oriented social club it is today. But as long as everyone looks the part — I mean, that's all that matters, right? Wrong!!

You can "feel good" with your barbie doll and your baseball mit, just take your complacent attitude out of the scene. We don't need it. Go back to the shopping malls where you belong. And for godsakes, please take all of your cohorts with you!
Tony Collette/ Ft. Lauderdale, FL

P.S. Can someone please explain to me how Ray Cappo (the "new and improved" Krishna version, that is) can still be so blatantly egotistical as to put a picture of himself in such a self-indulgent pose on the promo poster for his band Shelter's new album? Come now Ray, that's not very "Krishna conscious," now is it? Silly boy!

Dear MRR,

I am writing on behalf of the Omaha, Nebraska based hardcore band SAY. NO MORE because they are currently touring the East Coast. This letter concerns a problem that SAY NO MORE has. SNM has about 50 of their 7"s sitting dormant in a closet without covers and the person who is distributing the SNM 7", Mike Good of Good & Plenty Prod., refuses to send any covers to them. Also Mike Good seems to be avoiding any contact with SNM. According to a reliable source, Mike Good has about 1,200 covers just laying in his house. So why can't he send SAY NO MORE 50 covers? That's a good question.

Todd of SAY NO MORE is getting complaints from people who have not yet received their 7", which means Mike Good is pocketing the money. This could also mean that he is repressing the 7". But SAY NO MORE has not heard any news of this and has not received share of the profits. I don't know about anyone else out there, but this seems unfair to me.

I'm in a band myself and it really scares me that there are independent record labels out there that would let greed infest their minds and rip off cool bands like SAY NO MORE.

So if any of you out there happen to see SAY NO MORE on tour and they don't have any 7"s to sell, it is because of Mike Good.

To reiterate, I am writing because I am concerned with the welfare of SAY NO MORE. The guys in SAY NO MORE are some of the most cool, nice, intellectual, hard-working, upstanding, other-centered men I have ever met and I don't like to see them hurt like this or cheated in any way. So, if you are one of the many who have not yet received your SAY NO MORE 7" or you want to stop Mike Good from ripping off SAY NO MORE and others, please write Mike Good at: 2120 - 11 St. Apt. 14/ Winthrop Harbor, IL 60096 or call (708)872-2932

This might ruin your reputation and your business Mike, but I and I'm sure many others don't want to see you continue. How could you do it Mike!?!?

Please don't let the corruption continue! Contact Mike Good now! Very pissed,
Ross Manhart

P.S.This has nothing to do with the Good & Plenty zine, viva Gabe!!

Letters

Dear MRR,

Thanks a lot for putting our club in the "Book Your Own Fuckin' Tour" page. I'd like you to keep us there.

One change though — under #4, it should read: 300 people can enter. We also have capactiy for 500 and 800 for special events. Thanks,
New Loft, Inc./ 112 N. Fairchild St./ Madison, WI 53704, (608)251-7175

Lawrence and MRR folks-

Well, I was going to give you shit about how pathetic I thought you unverified second-hand punk rock gossip and grossly overgeneralized character bashing was, but then I decided your point on this women/punk thang was more intriguing. I've lived in a couple of different cultures — the redneck Deep South, the totally "pc" college environment North and the relatively liberated UK. I've been a woman and a punk in all of them — and in all of them I've been a completely different person. However, the woman part is the most unescapable so that's what I'm gonna write about. I suppose I'll use the classifications and generalizations that this male-dominated "scene" has given us to work with (their familiarity is frightening), if only to prove the point more succinctly.

I'm one of the "frightening 5" out of the 20 women (to every 80 guys) who are at each punk/HC show. You know, the five who go to shows not because they're dating (or trying to date) some very manly punk dude who our parents think is really wild, but because we (for some weird reason)actually like the music. Yeah, that's me. I'm one of the "punk chicks" — the one that knows just a little too much about music and is a little too comfortable around "the guys." The type who might have the guts to come up and actually start the kind of normal conversation that ole LL was talking about last issue. The type that puts on the shows, makes the fliers, writes a scene report, runs a radio station, edits a fanzine, whatever, but can't be in a band because then people (re: guys) will know she's a woman and won't listen. The type that intimidates you because she knows just as much as you, maybe more. She might even have that demo or 7" that you'd *sell* you mother to wank over. She scares you because you know she's your equal and she knows it, too.

There's two things that you, as a respected local scenester, can do: 1) Ostracize her. You know, laugh at her, tell cool male-bonding type jokes, dyke jokes, whistle. Humiliate her, make sure she'll never come to a punk rock show again. 2) Befriend her. Realize she's ok, make her "one of the boys." Hang out with her and have a good time. *Try to forget she's a woman*! The only thing you certainly *cannot* do is *date her*. That's what all of those "new wave chicks" are for. You know, the non-threatening types with the right clothes and the blank stares. The ones you can impress with your *huge* ... record collection. The ones who don't know what bands Ian MacKaye was in before Fugazi or what Maximum Rocknroll is. The ones that are fun to look at, but not so fun to hang around; and heck, you can laugh at her when you're alone with the guys (for a good one) and we don't need to mention what a good lay she might be — no strings attached (at least not on your end). If you dated a "punk rock chick" you'd have to respect her, talk to her, actually *like* her, and how would that look, eh?

Well, you get the point, albeit not one that's never been mentioned in these pages before, but one that deserves a rehash. I've had the above generalizations pounded into my head for umpteen years — they're the same everywhere you go — and they're all full of shit. Yeah, I'm mad; I'm fuckin' pissed. But unlike the other four out of the five original woman we started with, *I*'m not going to be discourages and driven out of the "scene" after a year or two. I've put up with the shit and I'll continue to put up with it because out of the 80 guys who fill up the rest of the average 100 at a show there are a handful who really *can* kill the beast that society (punk/HC society too) wants them to be. They're my friends because they like me as a person — as a woman — as a friend. No bullshit, no copouts. These guys are fuckin' punk, along with the women who manage to keep going to shows and doing all the shit I said before regardless of what the "scene" hands them. These people know where it's at and are punker than GG Allin's wettest dream, and I think they rule. I love punk and hardcore. I love how cool people can be in this "scene" if they let themselves! I love the music and I love what it/we stand for. So I'm going to keep going to shows and doing my thang no matter where I am or what stupid fucks exist there because I'm convinced that there's more people out there who are doing it, too.

To the men: Dump the generalizations. Have a conversation with a woman if she's at a show. It doesn't have to be a pick up! Just fuckin' *talk* to her. Fuck your friends if they can't deal.

To the women: Fuck 'em up. Don't accept the category assigned to you. Do everything, whatever you want to. If you like a band and they're touring, set up the show. If you have something to say, start a fanzine, write to MRR, join a band *(fucking start a band!! -kg)*. Teach yourself how to play an instrument. Approach the other women at shows — chances are they can sympathize. Talk to the guys, or at least try to. Whether they're a famous scenester or not, try them at least once. Give them the benefit of the doubt. Join a local radio station. Write a scene report. Start a record label. Just fuckin' DO IT! If you need some emotional support or pseudo-advice write me a letter. If I don't know how to do it, I'll find out for you. If you believe in it don't give up — there's folks out there who believe, too. (You can always move; I did!) Punk fuckin' rock. Love,
Christy Colcord/ 1st Floor Flat/ 4, Oakland Road/ Redland, Bristol/ BS6 6ND UK

Ben Weasel:

This isn't another hate letter, but you've probably gotten more than a few. Even though I didn't agree with your last column, the one about how popular punk bands are analogous to big rock bands, I'm glad that you wrote it. It's good to be stung out of complacency, even if it is by someone you don't like. You are right in the fact that there are "rules" in the punk world.

How many people here would listen to a band whose singer didn't have a scratchy, obnoxious or otherwise odd voice? Or one whose guitarist exercised more than the normal creativity? Just last month a reviewer slagged a group because they sang a song that was about love. So what! As long as they didn't have a retarded point of view like a mainstreamer, who cares? Does every song have to be about beating the shit out of someone?

Remember Malcolm McLaren and "Cash from Chaos?" Take a look around you. Punk may not just be a fashion statement yet, but here in New Jersey, you're not "punk" or "core" unless you either have a bandanna around your head or some unique hairstyle that reminds of certain groups who require that you wear a brown shirt and an armband. Have we really changed anything? We're sitting on our asses while Jesse Helms lets only Christians make art, and while some schmuck judge lets only white performers be obscene in Florida. You don't have to be "hippie" to protest. The '80s are the '50s, so now it's time for another cultural "revolution," but this time we don't shut up and get good jobs like our parents. Write me, send your hate or your agreement. Individuals all have something in common -- THEIR INDIVIDUALITY!!! UNITE, FUCKHEADS!
Thomas Pluck/ 291 Park Ave./ Apt. 3-3B/ NJ 07110

Duh, this is in response to Mr. "just another nigger" from MRR #87,

OK, first off, let me state I'm black. I don't know, maybe that gives me some kind of credibility to you. Second, I've been known to be totally naïve on most issues, so if I'm completely wrong in thinking you're out of your mind, let me know.

The black separatism you endorse is merely another way of playing into the hands of a society that thrives on keeping people separated. Take your view on punk for example: you see problems with racism in it and your solution isn't to confront it and render it obsolete by getting more blacks into the scene, but to leave it and let it fester by encouraging all black kids to listen to rap! You went on and talked fatalistically about how we'll never get "white domination" out of rock, but ain't it worth a try? Wouldn't that be better than running off to our own little ghettos, not even bothering to try to communicate with one another (and then of course there'd be the inevitable interracial fighting)?

Now if I may slag black supremacy: yes, America was largely founded and is still controlled by greedy whites, but separating blacks from whites only leaves whites who aren't supremacists stuck in the same place they were in before. And who sez if blacks got away from all white influence everything would be better? Hell, tribes in Africa were slaughtering and oppressing each other before any of em had even seen a white person. Black separatism is an almost understandable reaction to oppression by rich (not all) whites, but it's also wrong. You're perceiving all white people as being part of some giant conspiracy to oppress all blacks, but what about the poor whites? Your solution to the problem of racism achieves nothing except making it worse.

Check out this insane dream: we all share each other's cultures and a person could, of his or her own free will, decide which culture or subculture he/she wants to identify him/herself with. Wouldn't it be great if we could take the whole "us vs. them" thing and toss it? And still get along with each other? Of course we could still take into account the struggles of various peoples to attain their rights, but instead see them as struggles to, in the long run, bring us humans together as one species, diverse yet tolerant. Alas, it's only a dream. Well, if you let it be...
Jai Smith, geek./ 3400 North St/ Ettrick, VA 23803

Dear MRR and fellow readers,

Hello! Well, Mr. "Bitch And Moan" is back with another letter speaking out against

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Coverup on NASA nuke cargo

DECEMBER 6 1989
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By KARL GROSSMAN

Despite NASA's repeated claim that space probes can only be powered by plutonium, newly-released studies indicate that solar energy is a feasible alternative.

The Jet Propulsion Laboratory, a prime NASA contractor, released the reports days after the Oct. 19 launch of the Galileo space probe, in response to a Freedom of Information request filed by this writer in 1987.

"What these reports show is that the government knew all along that it could have provided power for Galileo and other space probe missions with solar energy and it would be more economical, and that plutonium was not needed," said Dr. Ralph Herbert, an environmental studies professor at Long Island University and the author of two books dealing with alternative energy. "There was no need to risk lives with plutonium, and the government knew it."

The Florida Coalition for Peace and Justice had petitioned NASA in July to delay the Galileo launch while an independent group analyzed the possibility of using solar power on the mission. After NASA refused, the group joined in an ultimately unsuccessful Christic Institute lawsuit to cancel the mission. The documents "are evidence that we were right," said Bruce Gagnon, coordinator of the coalition. Plutonium was not—and is not—necessary."

A NASA spokesperson says that the reports do not change the agency's view that there is "no alternative" to plutonium power for space probes. "Nothing else is feasible. We haven't changed our opinion," he said.

The Galileo probe, launched from the space shuttle Atlantis, contains 49.25 pounds of plutonium, more than enough to kill every person on earth. Another plutonium-powered space probe, the Ulysses mission to the sun, is to be launched by shuttle next year. Eventually, nuclear devices are to be sent up to provide power for Star Wars.

The plutonium is used in Radioisotope Thermal Generators (RTGs) which produce electricity for the instruments on the probes.

One of the released documents, "The Systems Impact Of A Concentrated Solar Array On A Jupiter Orbiter," done by eight Jet Propulsion Lab scientists under NASA contract, states that "a Galileo Jupiter orbiting mission could be performed with a concentrated photovoltaic solar array power source without changing the mission sequence or impacting science objectives." There are sketches in the report of the "concentrated solar array"—a system of mirrors on "wings" attached to the space probe, with sunlight focused by the mirrors onto photovoltaic cells that would convert it to electricity and charge batteries.

A report entitled "Interplanetary Exploration—A Challenge For Photovoltaics," stresses the high cost of RTGs. "Historically, the cost of the fuel for an RTG power source has been 'subsidized' by DOE [Department of Energy]," notes the report, "resulting in a relatively low RTG cost to NASA. This policy is presently under review and not yet resolved. Existing estimates of RTG fuel cost range up to $3500 per thermal watt. If NASA is required to assume these costs or a significant portion of them, the RTG cost per mission could be prohibitive within the context of a constrained budget." It concludes that photovoltaic solar arrays offer a low-cost solution for powering a number of far earth missions."

Dr. Michio Kaku, professor of nuclear physics at the City University of New York, said the reports reflect that NASA is "concealing something"—an interest in nuclear hardware for space probe power not because it is necessary but because NASA wants to get involved in the "nuclearization of space for military purposes," notably Star Wars. Space-borne solar devices with their large collectors can be easily sighted by radar so they pose a problem for military use. NASA, with tight budgets since its moon landings, has joined in an "unholy alliance" with the military, he charged, to receive large new sources of money.

Kaku also accused NASA of "scientific censorship" for insisting publicly that solar power was not feasible for space probes while the studies it contracted held it was.

Plutonium has long been described as the most toxic substance in the universe. A human-made element, it is a lung cancer hazard. Government research has determined that less than one-millionth of a gram is a carcinogenic dose. Dr. John Gofman, who isolated the first workable quantities of plutonium as a member of World War 2 Manhattan Project, says that if the Galileo space probe plummets into the earth's atmosphere during a "flyby" and disintegrates, spreading the plutonium widely, a million fatal lung cancers could result.

Karl Grossman, a journalism professor at the State University of New York/College at Old Westbury and the author of two books on nuclear technology, has long been investigating NASA's program to launch plutonium-powered space probes. In the past three years, his articles on the subject have been cited by Project Censored as among the top 10 "censored" stories in the U.S. ■

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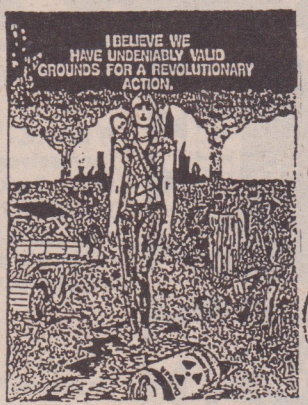

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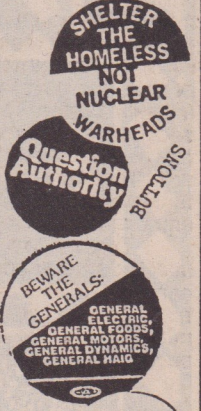

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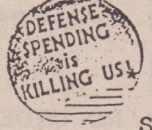

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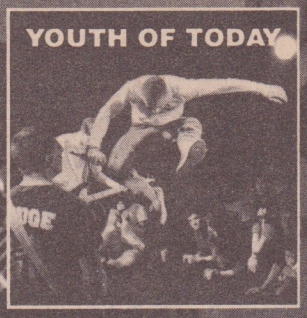

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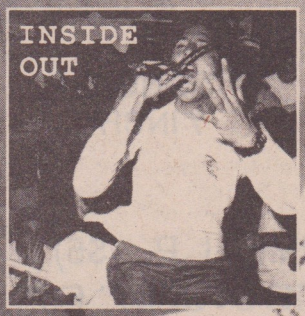

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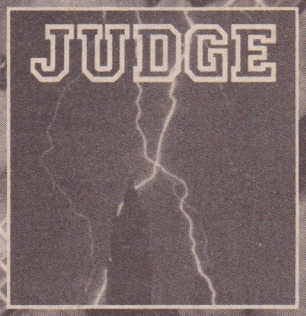

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Letters

yet another thing in the "alternative" scene. Let's talk about religion, esp. Krishna and more so Ray Cappo and his band, SHELTER. On June 15, 1990, a group from the local NJ/NY hardcore scene traveled up to the Anthrax in Connecticut where there was a SHELTER/INSIDE OUT show going on. Our purpose? To spread the word about how full of shit the krishnas are (and every other religion, at that). Everyone who went up made a flyer with their views on the subject. They all did their own work and did not collaborate with the others.

About an hour before the show, the group I was with arrived and started to hand out our flyers. Immediately, all the "Krishna Consciousness" kids came over and began the arguments. Soon after, the rest of our group showed up and the shit started to fly. There were at least three different groups of krishnas and their opponents arguing at the same time. I walked from group to group; many things were being discussed, such as sexism, homophobia, violence, sex, abortion and atheism. As far as I can tell, the krishnas were falling flat on their faces. This one young kid (who was like the Ray Cappo "groupie") was trying to make all these points to my friend who had taken a course on Eastern religions in college. He was making this brainwashed freak look real bad. It would take a full-fleged article to tell all that was said, but I think you get the general idea.

The "real" reason we were all there though was to see Cappo's band and yell at him. As you might all know, Ray Cappo has this new "Krishna Consciousness" band now. Since YOUTH OF TODAY was one of the most influential bands of the last five years, there are a lot of people would do take Cappo's word as law. For this fact alone, SHELTER are a dangerous band. Already, across the country (and I hear now in England), there are many krishna hardcore bands. Ask them what influenced them -- 9 times out of 10 the answer will be Ray Cappo.

Anyways, getting back to the show and their performance. SHELTER shirts were $10 with Cappo's image on all of them. The SHELTER 7" was there with Cappo on the front cover. Since Cappo says he doesn't have an ego, we asked him why his face was all over the SHELTER items. He told us, "I want people to buy the record because I'm on it, then I want them to reject it." I almost forgot, the krishnas were selling all kinds of merchandise, even beads!

SHELTER "live" is a sermon about life and Krishna. I really could not believe that this was the same man who sang for YOUTH OF TODAY a couple of years back. Every other word out of his mouth was something about religion. Surprisingly, this show wasn't that crowded, maybe 200-300 people. Could it be because the show was $8 or was it the fact that nobody really cares about SHELTER? I don't know. Well, I heard that the recent tour SHELTER/INSIDE OUT did, the attendance was low also. Even with that bright happy thought, SHELTER, more than likely, is going to get big. Just the fact that REVELATION/IMPORTANT records are marketing SHELTER as "Ray Cappo from YOUTH OF TODAY's new band."

Getting back to the SHELTER "products." After all the talk about anti-ego, anti-greed, anti-materialism, etc., Cappo trips over his own words. His face is all over the records, shirts and promo posters. Their records have "special limited edition" copies on colored vinyl and are marketed by a large label and distributor. Religion and big business go hand in hand once again, while more people throw their money away hoping for a "good" afterlife. DON'T BUY THE LIE!!

Religion never had a place in hardcore and never will. Certain things in our existence just cannot be explained and they (krishnas) don't have the answers. To Ray and his new band, I hope when you are on tour, people show up at your shows handing out flyers and spread the word against religion. While you charge money for people to hear your "word," ours is for free. 'Til another day. Sincerely, David Koenig/ 1350 S. Wood Ave. Apt# C3/ Linden, NJ 07036

Dear MRR,

I think that you have a great mag and I mean that sincerely. So I regret writing my first letter in a critical vein. Still, I've got to say it and I might as well get to it. I am writing to respond to two people who are unfortunately given space in MRR to write columns. They are Mykel Board and Eugene. I'd like to begin with the former.

In his August "You're Wrong!" column, Mykel Board writes about the continuing Japanese slaughter of whales ostensibly for "research" purposes. This supposed research is in fact a ruse to kill whales using a loophole in international whale protection agreements; afterwards, the whales are conveniently butchered and sold commercially. This practice is one which is globally recognized as contradicting the spirit of international whale protection acts to which Japan is a signor and it has increasingly caused both public and diplomatic condemnations of Japan's fishing and wildlife policies. Mykel claims that he initially felt that the continuing slaughter was unethical, but he now has come to see (through his self-professedly sharp analytic skills) that it is justified. He further states that condemnations of the slaughter, and vegetarianism in general, are simply racist.

He begins by examining some arguments for vegetarianism (and specifically abstaining from killing and eating whales). The first of these is that whales are evolutionarily close to humans, hence this kinship implies that they deserve similar treatment. The second is that eating meat as a way to get protein requires a huge waste of resources as compared to a plant-based diet: this is because one gram of plant protein provides the same nutrition as one gram of animal protein, but that animal protein required that the animal had to eat up to forty grams of plant protein. He then proceeds to attempt to refute these arguments. Even had he been able to do so, though, he would not have justified killing whales for food. Both of these arguments, although reasons for vegetarianism, are not the philosophical base on which it stands. Board wisely avoids disussing that base because it is irrefutable.

Before discussing that, though, let's look at what he says. He argues against the first argument (the kinship of humans and whales) by claiming that lions don't refrain from killing gazelles because of their evolutionary kinship wth them. This is a fact, but lions don't act based on ethical systems, as humans do. The lion attacks the gazelle unreflectingly and hence without choice. Humans, on the other hand, reflect and deliberate on potential actions beforehand. So to imply that lions should be used as models for human conduct, as Board does, is to advocate that humans behave blindly and amorally, which is obviously idiotic. Board's refutation doesn't work, but even if it did, it doesn't even address the logical base for vegetarianism. Even so, he next claims to refute the second agument, that eating meat (whales in this case) is inefficient. It is true that eating meat is in fact inefficient, but efficiency in itself would not be enough to justify something ethically. For example, if every part of the human body could be used to make products which benefitted someone, that would still not justify killing people for such a purpose. In other words, just because an animal's body is not wasted after it is killed in no way justifies the initial act of killing it. So the fact that eating whales is more efficient than eating cows (because the plant protein eaten by the whales (plankton) could not otherwise be fed to humans) is true but irrelevant in that the increased efficiency has nothing to do with ethically justifying causing suffering and death.

Board set up these arguments as straw men, but the real justification for ethical vegetarianism (and animal rights in general) is quite different. Non-human animals, as possessors of central nervous systems that work in virtually exactly the same way that humans' nervous systems do, feel pain and suffer just as humans do. Thus, despite a given non-human animal's intelligence, size, ability to communicate or proximity to humans in evolutionary terms, that animal feels pain stimuli just as you or I do. In short, cutting a toe off from a human or a dog or a frog causes each animal the same pain. So if humans don't hurt or kill other humans because they don't want to cause them pain, the same rules should apply to how non-human animals are treated. This is true because the pain that they feel is no less real. Attempts to avoid this conclusion by claiming that only humans deserve ethical treatment fail because there is no logical criterion on which to claim that humans are unique. For example, saying that only humans deserve consideration because of their higher intelligence is problematic because it implies that intelligence should determine how an animal is treated. TWO absurd implications of this principle are, - l) non-functional mentally retarded people or Alzheimer's victims should be slaughtered and eaten because they have effective intelligences below that of pigs and hence they deserve less consideration and 2) people of extraordinary intelligence deserve better treatment than the average person. The absurdity of these conclusions shows the invalidity of the principle from which they follow. Similar refutations apply to all other attempts to find a unique characteristic of humans which justifies them only extending consideration to themselves. This isn't supposed to be a treatise, so I'll leave the other refutations out (if anyone's interested, though, the full argument can be found in Peter Singer's book "Animal Liberation"). In any case, this argument for animal rights (and vegetarianism), which claims that the underlying philosophical foundation of human ethics implies that animals deserve equal consideration, is logically sound and irrefutable and it is easy to see why Mykel Board doesn't discuss it.

His last stab at trying to justify shooting dynamite into whales claims that different cultures eat many things which westerners find shocking, but to try to stop them is an act of forcing our values on them, - a form of racism. In this claim, he confuses necessity and tradition. It is true that many cultures must do things which are against common beliefs just to survive; for example, Eskimos and Inuit, because of the lack of any other available source of food where they live, must kill and eat seals. They have no choice, just as

prehistoric humans had to hunt mastodons to survive. However, Japanese whale-eaters are not exclusively dependent on whale meat to survive (in fact, it is eaten as a delicacy). Similarly, Filipino dog eaters and American carnivores have many non-animal aternatives available. Remember, for each gram of animal protein that they are eating, it required up to forty grams of plant protein to make. Hence, by eating a non-animal diet, they would have many times as much available nutrition as they currently do. Although it is true that some remote places of the world exist where animal food is truly necessary for tribal peoples' existence (notably extreme arctic and desert regions), the number of cases is minute. In the overwhelming majority of places, there are nutritionally complete alternatives to animal food, so Board's claim that "without those animals, [the Japanese and Filipinos] would die" is seriously misinformed.

If something is ethically wrong, then it will remain so whether it is a tradition or not. Japanese people follow an ethical code that, like others, extends consideration to humans. They follow the same values of avoiding causing unecessary pain as do westerners. Likewise, the laws of logic are no different there either. Hence, the same grounds on which they extend consideration to humans also apply to animals. In other words, the philosophical justification of animal rights isn't specific to our society, it applies to anywhere that common standards of human ethics hold. So it's not just a conventional value that westerners hold, instead, it is a universally-applicable position which claims that all unecessary pain and death are logically and ethically unjustifiable. So, Mykel Board's claim that "vegetarianism is racism", aside from being poorly thought out and argued, is just plain wrong. Maybe he should spend some more time learning the "thinking techniques" WhiCh he so pompously claims to be teaching to MRR readers.

As for Eugene, of the "Gardening With Eugene" column, much of what I've already said is relevant, so I'll try to keep it short. His column spends a lot of time pointing out both how hopeless many of the world's problems seem and how many of the people/groups acting to solve them inadvertantly contribute to them. In particular, he talks about how vegetarian food, while claiming to be a solution to so many environmental problems ~groundwater pollution by agri-business factory farms, the burning of vast rainforests for fast-food cattle grazing, soil erosion and desertification due to cattle grazing, etc.) in fact contributes to it by coming in excessive amounts of cardboard and cellophane packaging. Yes, it's true that some vegetarian food comes in such packaging, but so what. It is still a vast improvement over products which destroy the environment in much more extensive ways (see above). It's unfair to expect perfection and at least these products are making a difference. It'S true that there are no easy answers to the environmental problems that exist. However, instead of this being an excuse for giving up and not doing anything (as Eugene claims it is), it just points out that it is important to work to create better alternatives and actually choose them. It is true that eating meat is responsible for massive environmental destruction (as well as many major human health problems and incomprehensible animal suffering). Still, Eugene, who claims he cares sooo much, eats it (although he magnanimously doesn't go to McDonald's). I have absolutely no respect for this kind of lazyass mentality. The decisions that everyone makes everyday have effects on the world. Things will not start to get better unless people act consistently with their ideals and quit sitting on their asses. Eugene, though, seems to prefer to sit on his while making the excuse "things are bad, but hey, it's not my fault and what difference do I make anyway?". Eugene, it sure is easy to say how bad you feel for those poor animals or the environmental damage their production causes while you're stuffing yourself with burgers (and thereby directly supporting these problems). But you probably have no fucking idea how bad it really is. Maybe you should go visit a slaughterhouse and see the shit that goes on. Unfortunately, though, you probably never will because you're too lazy and spineless. So go on doing what you do using your weak excuses while you continue to cause animals to suffer beyond belief and the environment to be destroyed. However, don't continue to pretend that you really care, - if you did, there are many things that you could and would do to make a difference instead of trivially criticizing others who actually do make a difference.
Dave Shlansky/ 89 Waltham St #4/ Boston, MA 02118

Dear MRR,

This is regarding the letter Bloody Mess wrote to you. I sent him a video tape, "Open Up Your Fucking Eyes" (not "Gar is God" and audio tape he is not on) and a copy of his performance at 611 Pizza. He may not have received it, but I sent it to him. Also, he was sent about $35 worth of photographs by a friend of mine who was supposed to receive a T-shirt and EP. He only received the EP. Don't call me a ripoff while you do the same to my friend.

Thrasher's Digest is now defunct. If you sent money for a tape, please write to us if you haven't received it yet, we lost a lot of our records and files. That's all...
Patrick/ Thrasher's Digest/ 702 West Elm/ Carbondale/ IL 62901

P.S. I have now sent him (B.M.) another tape which he should have by now.

Dear MRR,

I'm sick and tired of people who don't understand record collectors or record collecting putting down people who do go to record shows and swap meets. I've been collecting records and CD's for around 7 years now. I collect rock as well as punk/hardcore. The question I have for Jesse as well as the other person who wrote in about a year ago is that, why does this question of collecting bother you so much? If you're not into it, that's fine. Don't put anybody down because they're into something you're not. Record collectors, just as car enthusiasts, stamp collectors, coin collectors, baseball card collectors and any other collector you wish to mention, are proud of what they own. It may have some sentimental value (as most of my punk/hardcore as well as rock albums have), or it may be just something which is worth a lot of money. I think that when it comes right down to it, colored vinyl or not, picture sleeve or bare, white promo or stock copy, the collector has some sort of interest in what the vinyl holds (I.E.-THE MUSIC!).

I agree with Jesse that many old punk 7" and 12" are priced way out of hand (just ask how much any original Misfits EP goes for nowadays...), but that's the nature of the beast. The demand goes up, and prices go up. But if someone wants to fork out $60 for a DOA EP or $75 for a Misfits EP, don't give 'em a hard time about it. It's not your money they're spending, are they? And let's tell the truth guys, if someone offered you a pretty penny for some piece of vinyl in your collection, I'm sure you'd jump at the chance (but would you laugh in their face or give them a short oration on record collecting fools? I think not.).

To the misunderstanding soul who wrote in last year, he offered the idea of "buying an EP, and then selling it to someone else for what you paid...". Hey pal, this is America, not Utopia. Our society, for better or for worse, hinges on capitalism (OH NO! NOT THAT!). I don't know too many successful businessmen who've bought things and sold them at the same price. And as for the equally brilliant idea of "taping all those EP's, and then putting the EP's back into circulation", I used to do a radio show. Could you imagine how much time it would've taken me to find that 1 song (especially because punk/hardcore tunes are so short) on a tape full of different EP's? No thank you, I'll keep my 7" and 12" for use any day of the week, especially when you think that cassettes can break, get twisted or eaten in a cassette deck. What do you do then? Try to get that EP or album back just so you can tape it? Good luck! I'm sure that the bands would absolutely love it if only a handful of people bouaht thier release, but everybody and their brother had a copy via tape. Underground bands need money too!

If a record dealer wants to put a hefty price tag on something, he has the right to. You also have the right not to buy it if you think it's too much (I recently refused to buy a boot Mudhoney EP for $20). On the other hand, I would gladly fork out some nice money for a promo copy of Pink Floyd's first album in mono, anything by the Butthole Surfers which I don't already have, Frank Zappa & Mothers LP's or 45's, or any old punk EP's or LP's that strike my fancy. Why? Because I'm a collector, that's why. To me It's not just enough that I have a copy of something on tape (OK, sometimes it is because of the vinyl color or something else about it that makes me want it, but the music is usually in there too, excluding John Lennon's "Two Virgins" and "Life With The Lions"), I want the thrill of holding it in my hands and stashing it away in my collection. Thanks to some shrewd investing a few years ago, some pieces of vinyl that I picked up for $3 or less are now commanding $20 or more! That's another reason I collect. It's nice to know that something you have is now worth something. Maybe I'll sell it one day, but then again, maybe I won't. If a certain item could move somebody to pay good money for it, why deny them it? Let them have their fun, expensive or not.

Jesse, move out of the way of the dealer's table please, somebody wants to check out Mr. Dealer's stock. If it bothers you that much to see somebody hand over $60 or more, then leave. Collectors have enough problem as it is trying to find what they want, let alone people like you trying to talk them out of it. As for all you other record collectors out there, if you agree or even disagree with what I'm saying here, let me know, or if you have any of the aforementioned items, please write. I will also answer any questions for those curious few who want to know more about collecting or outraged people who think I'm nothing but a low down dirty rotten capitalist skunk For collecting.

Thanks for your time.
Tom Verga, 193 Anthony Place, Wyckoff, New Jersey 07481

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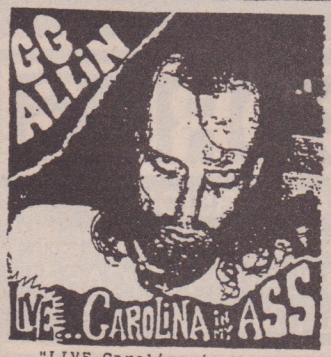

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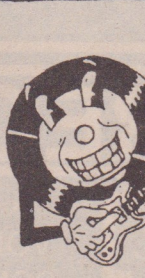

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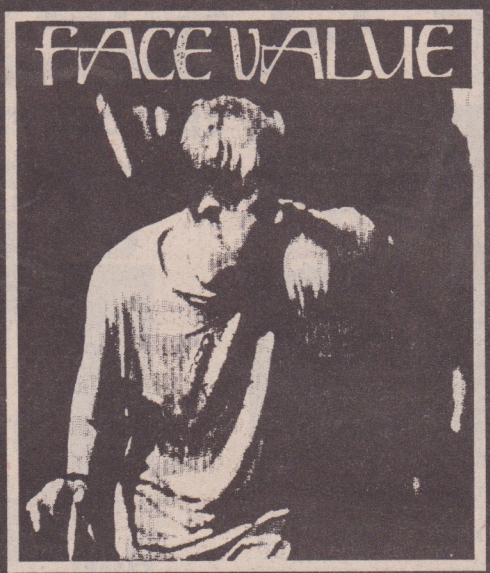

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COLUMNS

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So here I've sat since the onset of summer vacation quietly waiting for some form of groundbreaking inspiration to waft through my world, with no results until now.

Why the heck are we so complacent in this country? Why does it seem that when the rest of the world is screaming for freedom we are quietly rolling over and playing dead, while a small group of right wing zealots are reeking havoc with our personal freedoms?

I know that our rights as guaranteed in the Consititution have always been debated, but never before have I seen such a flagrant attack on so many individual rights and freedoms at once.

Take for instance the censoring of the National Endowment for the Arts. Jesse Helms is attempting to place guidelines on artwork that is sponsored by the NEA. Basically, if they are taken seriously the Metropolitan Museum of Art in New York would effectively become the world's largest adult book store. What constitutes pornography in the warped vision of Helms? Frontal nudity, pubic hair, sex acts or the desecration of religious symbols? Luckily, the art community is banding together to protest and refuse NEA grant money until the matter is solved. While this crisis is far from over, 2 Live Crew is banned in Fort Lauderdale, Florida. Congratulations, Luther Campbell, your band is the first ever to be deemed obscene by a federal court, and by a Florida court no less! Florida, home of the only topless doughnut shop I know of. I wonder if that place is frequented by police on their coffee breaks?

So here I was watching Luther Campbell, Jello Biafra, Wendy O Williams and Mike Muir (of Suicidal Tendencies) on the Donahue Show, defending their music to an audience of over-weight middle-aged heifers. These beasts resembled more of a lady's bowling league circa 1972 than any slice of reality I've ever dealt with. A woman rolls out of her chair and exclaims that rap is not music because they "rap," they don't sing, and that 2-Live Crew was the filthiest thing she's ever heard. She then went on to say that she was also a parent... Oh stop! Good Jesus! This means she had sex at least once in her life and was able to spread her moronic genes into the next generation. I have news for this wildbeast: I don't look to Perry Como as my musical icon because I *choose* (key word, choose). If you are so concerned about your children getting ahold of As Nasty As They Want To Be, keep in mind the following: If you were any type of decent parent, you would discuss these matters with your progeny, and they would probably then decide on their own that there are better ways to spend their $13.98.

2 Live Crew has sold two million albums to date, not because of revelation, but because of a backlash that was created when the album was banned in certain places. The most damaging thing that could happen to any artist is to be completely ignored by the media. By parading names on the front page, you are effectively generating enough publicity to create a platinum album.

The individuals who wish to ban albums, books or art by means of federal guidelines (or state for that matter) are creating a shadow of big brother that will continue to creep deeper into our personal lives. Consider the latest supreme court ruling that says one parent has to be notified when a minor is to have an abortion. In my opinion this completely invades the privacy of the young woman who is facing one of the most difficult decisions of her life. I reject the argument that says, "Well, in that case she should turn to her family for support." Simply because if she had a stable home environment in the first place, in many (not all) instances she would have not found herself in this situation. Other alternatives would have been made clearer. If her parents forbade her to terminate the pregnancy for whatever reason, this young woman's life will forever be changed, and not necessarily for the better.

The affair continues to become more sordid. Consider, for example, the states that have declared oral sex illegal, even between consenting adults. Try and enforce that one... I wince in embarrassment for the cop who serves the warrant to a housewife who was caught giving her husband a blow job. Excuse me, but this was decided by some legislative body and discussed in open forum somewhere. Isn't there anything else to do? OK, lets assume it's been on the books for a century or so, then eradicate it, ignore it, but don't try to enforce it with renewed vigor. I actually saw a man featured on a midday talk show who was arrested for committing an illegal sex act on his consenting adult lover. Silly me, I thought the courts were bogged down with the war on drugs.

And speaking of bogging down the court system... Another recent ruling by the U.S. Supreme Court (bought to you by that champion of free speech, William Rehnquist) states that editorialists cannot use the "opinion" defense as a way to combat a libel suit against them as easy as they used to. What I'm saying is this. For the past 15 years, journalists have been more or less protected from libel suits because they can explain that a given statement was an opinion, *not* necessarily a fact, and therefore not a defamation of character. What Rehnquist did when writing the majority opinion was undermine a decade of legal precedent by saying that an opinion has just as much of a devasting effect on a reputation, as if the journalist were to have stated an assertion as fact to begin with. In other words saying, "I think John is a liar" holds as much weight in commentary as saying "John is a liar." The court assumes we the readers cannot comprehend the distinction.

Oh, come on Willie! Isn't it an editorialist's job to write commentary? This new ruling will overburden the courts further, because everytime somebody yells "libel," it has to go to court. Those who have money or the legal backing of a national publication behind them will be able to weather a costly litigation. It's those of us who have no money or write for alternative publications who will become fodder for those whom we disagree with. So basically when you call somebody a fag in print, you better have pictures to prove it.

I'll leave you folks with this parting thought... Except for the supreme court, many of the bufoons ramming their ideas down your throat are themselves elected officials. Somebody voted for 'em. Apathy is a dangerous thing, and when a California poll shows that only a fraction of those eligible to vote did so in the last election I become extremely distressed. If you don't make your opinions known now, there may come a day when they are neither wanted nor needed... and that same small minority who has crammed big brother down your willing throats will no longer be in a position of being voted out of office, because we will not be living in a democracy, but a dictatorship.

Q: What's the difference between an alcoholic and a drunk?
A: Drunks don't have to go to all those meetings.

—Old Joke

THREE LETTERS: I've gotten lots of mail lately. You'll read some of it here. I got three especially spooky letters. All from good friends. All smart folks. All quit drinking and taking drugs. Bad enough. Worse yet: they're AA, NA, PTA or some other A. Two of them became multiple meeting maniacs. They go to one group Mondays, another Wednesdays, still another Fridays. Their newly found meeting addiction represents only a tiny fart in a huge bellyful of moral gas.

The idea behind anonymouses is something like this: alcoholism, drug addiction, you name it, is a disease. It's something you *have* rather than something you do. There is no cure for it. You just have to stop completely so the germs have no way to infect you. They feed you some sort of God or *being greater than oneself* mumbo jumbo. To make you swallow it, they give you a personal buddy to call in case you get the urge. Why rely on yourself? You can't do it alone.

Their philosophy reflects classic liberal thinking: the avoidance of personal responsibility. "It's a disease, I can't help myself. Society made me do it." "That's the way I was born." All these excuses are extensions of the Christian "the devil made me do it." Of course, there are cases where outside factors play a part — even a major part — in people's lives. Economics, nationality, race, hormones, viruses — all these things are beyond an individual's control. But that doesn't mean there's nothing we're responsible for!

I've asked these folks why they don't just drink less. No meetings. Just stop. Dry out for a while. Then drink like normal people: a beer or two every day and get smashed into oblivion on weekends. They say they can't. One drink, it's over. They can't stop. They're addicted. They're desperate. They've tried everything. They can't do it alone. They need help.

Most of these guys aren't even 25. They haven't lived long enough to have tried ev-

erything. (I've heard there's even a teenage AA. Oy vey!!) These people are simply unwilling to exercise a whole lot of will power. They'd rather slough off responsibility on the group — or *the being greater than oneself.*

OK, why should I care? If these weak willers blame the gods for there problems, it's no salt in my hemorrhoids, is it? You bet your Bud it is! Giving up responsibility means giving up free choice. If you give up your free choice, you allow others to make those choices for you. If you allow others to make choices for you, before long they're making choices for me! Big Brotherism comes from the desire to let others bear the responsibility.

Need more evidence? You walk along the street reading a book. You fall into a ditch. Is it your fault? Yes. What do you do? You sue! Blame it on the other guy. The guy who dug the ditch. You'll get a truckful of money from a jury, each of whom hopes that someday she too will fall in a ditch and get a truckload of money in a lawsuit.

Helmet laws, no smoking laws (too much trouble to ask your neighbor to put out her cigarette, let them do it with big signs and fines), liquor labeling, drunken driving laws, censorship (we can't judge for ourselves what to see and listen to, they have to tell us) all grow out of this refusal to be responsible. See the danger?

There's another problem. I wrote about the evils of thinking of yourself as *a homosexual*, rather than a person who has same sex sex, along with being a person who has blue eyes, works at Macy's and eats sushi. The same goes for thinking of yourself as *an addict, an alcoholic* or *an overeater*. These make up only *part* of your life. If they become your identity, you lose perspective, depth. If you're an alcoholic, then of course you can't control your drinking. Alcoholics can't. But if you're a person who drinks a lot — sometimes too much — then you can change that aspect of your personality, without becoming someone else.

ANOTHER LETTER: I've been disgusted by the reports coming out of America lately. Andy Rooney gets suspended from *60 Minutes* for homo comments. Jimmy Breslin gets a temporary boot for Negro comments. They pay the price for being "insensitive to minorities." It's scary. For Negroes and homos to be responsible for censorship is pure suicide. Don't they realize that by supporting such measures, they give those in power the moral right to use those measures against them.

My pal Lars, in Milwaukee, writes to me of an even nastier case. *A Village Voice* type newspaper from Philadelphia ran a front page story by Professor Patrick Hazard. It was called *Your Bodies, Yourselves*. The professor says much of what I said here. He talks about AIDS and abortion. His basic premise is that both pregnancy and AIDS are (usually) the result of irresponsible actions. People should have the right to act irresponsibly, but they must also bear the consequences. He argues against public funding (tax dollars) being used to help individuals avoid those responsibilities.

The professor is wrong. He ignores the possibility of the CIA introduction of AIDS. He also ignores the fact that a broken arm might be a person's own fault yet public hospitals (his money) do and should treat broken arms. He makes other mistakes. Still, his argument is intelligent and well-thought out. He throws no epithets and makes no crude generalizations. I'll let Lars tell you what happened after the newspaper printed the article:

The local ACT-UP group had a fit over it. They stormed into the paper's editorial offices - roughed up one of the editors and trashed his office. After all this, they demanded that the paper print a front page retraction. The editor said, "Well normally I would, but after this, no way." ACT-UP threatened more violence plus a boycott against the paper. They did eventually print a letter by the ACT-UP spokesman. He said he didn't believe in free speech fo people who hate.

What's wrong with this sentence (an often heard variation on the one above) *No free speech for those who would deny it to others.* Think hard. That's right! Since the folks making that statement would deny free speech to others, they believe it should be denied to themselves. See how this attitude comes around and bites you on the butt? It's sad to see ACT-UP using this tactic. Now what happens if some homo-haters trash the ACT-UP office? ACT-UP's actions have given them moral permission.

"Unfair tactic?" the activists say.

"Of course not!" say the wreckers. "You did it yourselves!"

A LETTER FROM JAIL: Here's a true story. Whenever I get a seat on the train, I sleep or write letters. It's my only chance; I get up at 6 a.m. for work and don't get home until 9 p.m. On Saturdays, I can sleep till 9 p.m. before I leave for work. What a luxury! Usually I sneak in the train's exit doors to get a seat. It puts me in a sleepable position in an otherwise torture-packed car.

Last Tuesday: Sleeping, I'm awakened by a pressure against my knee. A heavy crowd suddenly stuffs itself into the car. The crowd forces itself against me and everything else. Seeing the cause of the pressure, I doze again.

A little later, I again wake up. The pressure turns into a kind of rubbing. Through my half-closed eyes, I see a little girl. She wears a blue sailor's blouse and wide legged shorts that come town to just about the knees. She can't be more than seven. Her mother holds her hand. The girl pushes her crotch against my leg. At first, I think it's just the pressure from the crowd. But the little girl moves herself back and forth against my knee, completely out of phase with the train's movements. I can't say I'm displeased. As a matter of fact, I move my jacket onto my lap to hide my rising pleasure. I feign sleep.

The girl gradually presses forward until she's almost straddling my leg. She now quite obviously rubs her crotch against my kneecap and enjoys it. The crowd thins out, but the little girl presses onward, rubbing more and more intently. The train stops. The doors open. The little girl and her mother leave. Why did I tell you this?

If mom knew I enjoyed myself — especially if we were in the U.S. — I'd be in jail. It doesn't matter that, like in this case, most adult-child sex is initiated by the child. Legally, the adult is the evil one. That girl's pleasure is "child abuse." And, heaven forbid — I should have enjoyed myself too! Eeek! Too horrible for words! Am I exaggerating? Here's part of a letter I got from Wayne in NY.

[The reason I'm in jail is] simply that I am a boy lover and am against the age of consent laws of this and most societies. Therefore I cross over that barrier and am now paying the ultimate price with part of my life.

Like all real boy lovers the relationship was completely consentual, therefore free of any force. It was much more than just a sexual relationship. The sex was always secondary which most people do not understand. I, like most boy lovers, always put the boy first and above everything...

It's amazing the guy is still in one piece. Prison is very hard on child lovers. It's the murderers and assaulters that get the respect. Child lovers get shit in their beds and razor blades in their soap. I'd include the guy's name and address — he sounds lonely — but there are too many perverts out there who would get off on giving him a hard time. Anyone wanting to write to him should write c/o me. I'll forward it.

A LETTER OF SAD HUMOR: I want to end this column with a quote from another letter. A couple of years ago, I wrote about tests carried out in two different universities. In one, testers starved hamsters — normally vegetarian — and then forced them to eat meat. They turned into aggressive cannibals. In the other, laughing hyenas, normally carnivores, were forced to go on a vegetarian diet. Immediately they stopped laughing, the lack of meat seriously impairing their sense of humor. This letter is from my sexy (unfortunately recently married) pal, Michelle. Sometimes she works at *B1eecker Bob's* in New York.

Warren Lee (a fellow Bleecker Bob's employee) took the animal liberation cassette, taped a rabbit's foot to it and put a sign on it saying, "Free rabbit's foot with purchase." Me, being a staunch vegetarian and animal lover, still managed to think it was the funniest thing I had ever seen. So now it's Saturday. Some fat, pot smoking geek and his equally gross babe see it in the case, start whining and say, "Let's get outta here. This place is bogus!" I sez, chalk one up for us, more customers with no sense o' humor. Then in come two 17-year-old peace punk babes (Yuck, geez they turn my tummy). They say, "Do you have the animal liberation cassette?" I sez, "Sure, it's the one at the end of the counter with the rabbit's foot stuck to it." They hem and haw, scream, etc. I inform them there are lots of other social issues to worry about. They start screaming. I told 'em they take themselves way too seriously. One sez, "Kiss my ass, you racist bitch." (huh?) I told her I'd much rather knock her teeth down her throat. So much for peace. End round two.

A couple more come in, but I was taking a piss and missed Olivier chasing 'em out. Turns out there was lots of 'em at McDonalds all day. Protesting and yelling at people eating meat. Jeez. So anyway, then about 30 of 'em pile in screaming, complaining, etc. Some babe comes over and sez, "You're advocating murder!" I told her it was the American way. The first guy from the beginning sez, "Well, that offends me." (The foot, I guess.) I told him that kids who still dye their hair stupid colors, wear Patchouli oil, don't bathe, beg for change, preach and smoke pot offended me, but you don't hear me bitchin' and moanin'. I then told him it was a free country and he could leave. The babes continued yelling at me and told me, "Gee you're a tough bitch, ain't ya." I said I could kill 'em if I want to, but won't. Then I said, "Get outta here, you pot smoking sacks of shit." It was fun I must admit.

Could you imagine a girl this cool marrying someone else when she could have had me?????? Ah, life is so unjust.

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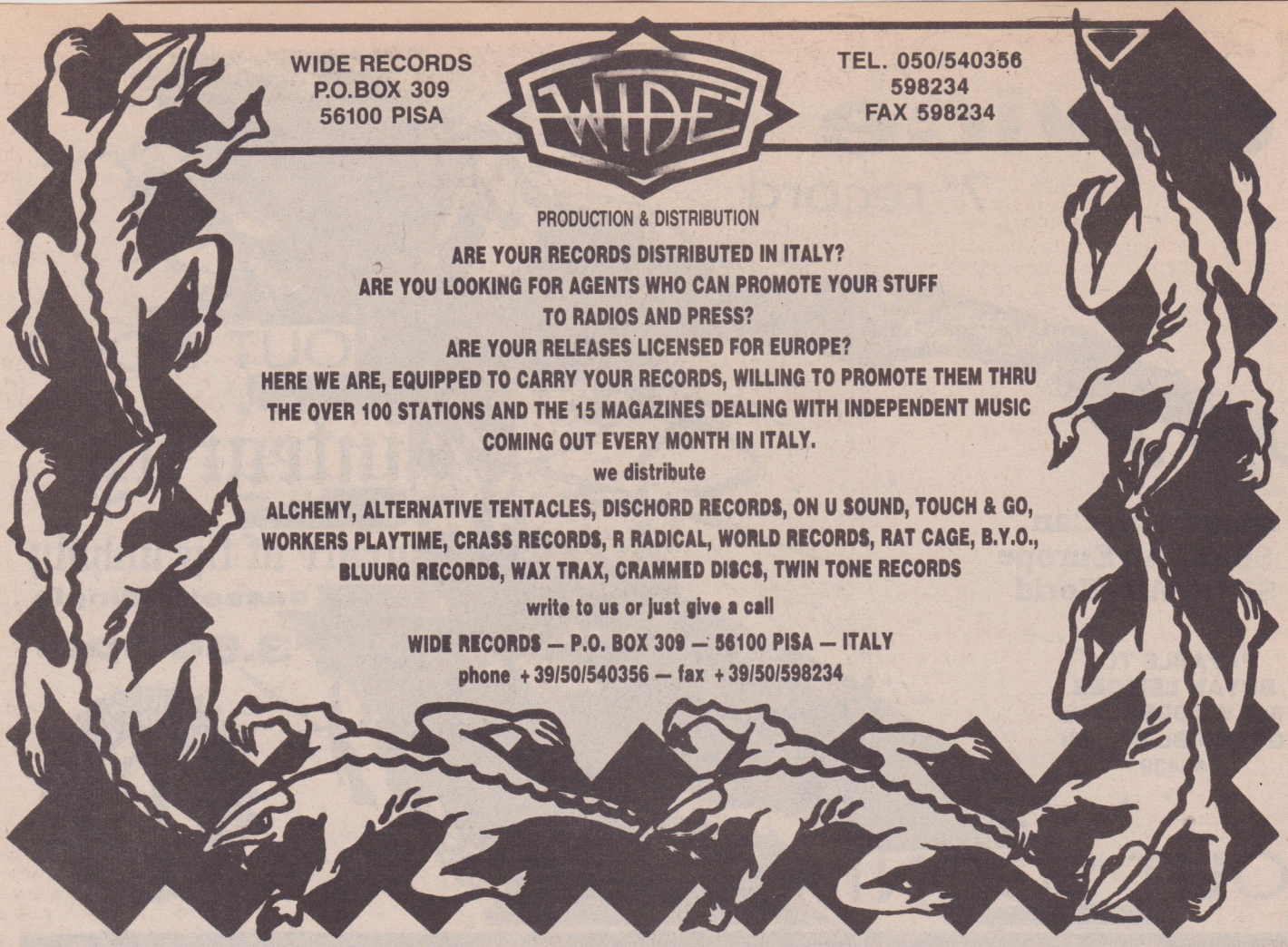

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the luxury of putting the same screw on the same bolt 8 hours a day. It preserves their dignity. I got a letter from ASCAP and SESAC, two of the songwriter's unions. They want to put a special tax on the new DAT tape machines. Technology is evil, they say. They want to give more money to Michael Jackson because someone might tape his records. DAT means the records will sound better. We can't have that, now can we? You can help fight the DAT tape tax by contacting: Ruth Rogers, c/o Home Recording Rights Coalition, PO Box 33576, 1145 19th Street NW, Washington, DC 20033 U.S.A. (800) 282-TAPE. Tell 'em I sent ya.

—Bloody Mess (PO Box 9021, Peoria, IL 61614) promised me sexual favors if I mention his record and the fact that the cover was done by mass murderer John Wayne Gacey. I just hope Bloody doesn't use his teeth, like John Wayne G. did. Further on the mass murder front: I already wrote about a psychopath who puts out a fanzine called "Singing Dose Anti-Psychotic Blues." He just sent me his latest effort. It's a scrapbook of press clippings about Marc Lepine, the guy who killed all those co-eds in Montreal. Marc said he was after "feminists," but actually shot anything with a twat. The press blamed men, "woman's advance into the workplace," even a violent TV movie. No one seemed to take the guy at his word. I believe him. If it weren't for feminism, those girls would be alive today. Of course, I don't think feminism should be censored just because it leads to violence. That kind of thinking is feminist.

—More on the murder and gore front: "Bruce Wayne Gacy" wrote to me, enclosing the newest issue of DUMB BITCH DESERVES TO DIE zine (PO Box 1110, Adelaide St. Sta, Toronto, ON M5C 2K5). Bruce wrote that if I don't mention this zine in print *there's a meat-hook with your name on it waiting for you when you return (to the U.S.).* Eeeks, not after my operation, please! Well, I hope this gets me off the hook. Lots of reviews I've read of this zine put it down for being just another exploitation, gorefest, out-to-offend zine. Lots of reviewers have their scalps browned by insertion into their own rectums. Yo buckaroos! This is a *parody* of exploitation, gorefest, out-to-offend zines. Half of their reviews are fakes. "Goddess Told Me," "Three Slugs on a Bloody Sheet" (with Dario Argento and Nick Zedd) come on! You believe this? Wanna buy a bridge?

—Besides Donny The Punk, GG Allin and the NY guy I quoted above, I got another letter from Jail. This one is from Represa (honest to God, that's the name of the city!), California. This guy's real smart and he's in jail for murder. Pretty exciting, huh? He's not guilty of the murder, but despite that, he's worth writing to. I'll give out his address because he seems pretty together, and willing to write long letters and discuss all kinds of things. He's part Iroquois to add to the interest. Write to Wayne Henderson, PO Box 29D36152, Represa, CA 95671.

—Then there's this late letter I got from John Fulton in Albuquerque. He picked up on an egg that never hatched in my brain. *It seems in so many ways [that Japan has] achieved a semblance of the fifties U.S. official social and industrial ideal.* He's right. Japan, in a bullettrain load of ways, is like America would be if the sixties never happened. Milk, eggs and white bread are good for you. There are cigarette ads on TV. Dad gets up in the morning, eats the breakfast that mom prepares, goes to the office, works all day and comes home. Everybody gets married, has their kids, and life goes on. No race riots. No drug wars. The only difference now is technology. It could be a column, John. Thanks.

—Finally, I got a letter from Santa Ana, CA with no return address. The writer pencilled NO SUCH THING AS GRAVITY on the back. Inside were photos of girls, or convincingly dressed other genders. Also inside was a drawing that looks like me: short, balding guy eating a TV dinner. Sexy posters barely hang on the wall next to him. What looks like cum splatters under one of them. I doubt that it's me though. The guy in the picture wears one of those alligator T-shirts, with thick horizontal stripes — and Hush Puppies! I'd rather rim Andrea Dworkin than dress like that! Anyway, there's a bubble coming out of the character's mouth that says, "I could've written that column." Any further information on this mystery would be much appreciated.

MANHATTAN IS CALLING II

Answering the telephone can sometimes be a discouraging business. It can leave you feeling queasy, and even cheap. Sitting around my apartment in between a stand-up dinner date and a rendezvous with my heavy metal houseboy, it's:

"Hello, Jennifer Blowdryer? I'm calling for Frank Moore, and Annie Sprinkle suggested that I call" and the voice already sounds funny, like I did when I was trying to sell tickets to the Oakland Ballet on the telephone—I never saw a ballet in my life or even cared for it, but I had to sound jazzed up about it. I would end up with the same kind of nervous lilt this woman has. It didn't matter at the time since a dyke I knew was running the whole phone scam. She would put our coats on chairs and tell any inspectors that we were all out at dinner, and we would really just make a couple of phone calls one day a week.

"It's about a performance piece, and Annie and Veronica Vera are going to be in it, but it does involve some nudity and Annie said that might bother you." The last time anyone wanted some nudity from me was three years ago, when a friend involved in production for porn movies wanted me to be a semi-nude extra the day after I'd had an abortion. There's usually something wrong with people that want some nudity from me.

Tell me about it.

"Well, it's a show that we're touring, and we're based in Berkeley, California, and we'll be performing something that Frank has written. There will be high priestess chanters, and another character who Annie will play who starts out as a chanter and ends up as a Judy Holliday type character..."

The good thing about people from California is that they are not self-conscious about being ridiculous. They don't put in that fake-humorous chuckle for abbreviation, they just kind of lilt right along. With fake valley girl enthusiasm I ask this woman what they did in Berkeley, and tell her I lived there.

"Frank wants to know when you lived here?"

I wonder if Frank is listening on another line.

"Oh, really, we were there then!! We did his show called the Outrageous Beauty Pagent."

The Outrageous Beauty Pagent means that Frank Moore is a total parapalegic spastic who can only talk by pointing at an Ouiji board with a sort of rubber dart attached to his forehead. He gets spaced-out women to live out his sexual fantasies, which are extremely perverted, on stage. Once I knew a girl called Karen who was a friend of my roommate Nyna's. Karen had been in a terrible car crash and had some kind of metal plate in her head, but had the settlement money for awhile. She would be walking down the street and all of a sudden she would say:

"Ooooh, I just had the most terrible fantasy that I was being stabbed all over my body" and then she would giggle.

They had her doing things nightly at a seedy club for their show, and once she was so spaced out that she left the house to play Lady Godiva and had forgotten to put on any clothes at all other than the wig and some stockings.

She ended up being stabbed to death in the park by a couple who claimed they were White Muslims,. It was an unusual murder because the White Muslims were interviewed on the air after the murder, and they looked smug and sly about confessing quickly that they had stabbed the girl to death, who they claimed was a witch, and then they would start to try to explain their credo to the reporters at which point they were quickly cut off.

Feeling repulsed but not wanting to sound directly rude, I gushed:

"I know that show!!" at this point I could hear the spastic happy moans of Frank in the background, they must have some kind of speaker phone. "You had that girl Karen, who ended up being stabbed to death by those white muslims!!"

The woman slowly said she never heard of Karen, and I told her I would have family in town and couldn't make it to be in her show. I told her that with all the rehearsal involved, I wouldn't want to commit and then flake out on their project in the end.

By the time my houseboy, Scott, called, I was already trying to look passable for the evening. He tried to get me to meet him at the Lismar Lounge at midnight, but I wasn't buying it and told him to come over. He said he was hungry and I said maybe I could make him something, even though we both knew it would never happen.

Scott is 6'1" and only weighs 120 pounds, and grew up on a couch in Union City, New Jersey. He has ratted out bleached hair and an Italian rat face, with those saucer eyes like silly Rennaisance Courtiers, and a little pointy chin. He wears tacky rubberized pants and lots of belts, and when we go out I call us the tacky couple.

Everyone in the East Village is so into this subtle thing that the tacky heavy metal borough people are the only ones who are any fun, the rest of the scenesters just look like they're waiting for somebody else to screw up so they can have a good laugh.

COLUMNS

We've been hanging around on and off ever since I met him on the Jersey Shore outside of the Brighton club and he said, "Do you want to be my date tonight?" I wanted to ditch this ex-Warhol pretty boy who was talking my ear off, and it was the best offer I'd had in a year and a half of living in Manhattan.

I put on a brand new patent leather bustier my girlfriend Alexis had just mailed me, and a real patent leather skirt which looks better now that I've lost some weight. Then I put on stockings and heels for the first time in a year. My legs looked almost human. I sunk into the meditative trance I use for make up, clearing my mind of all emotion, massaging the skin on my face, and reaching for my grubby little cosmetic case. Only me and one drag queen called Doris Fish can do my makeup, professionals usually think I want to look pretty and hide my flaws. I don't. I think of myself as ugly and beautiful, and when I'm beautiful it's because I am making myself that way through magic. I've never wanted to be pretty.

I crimp my unfortunate hairdo, tiger stripes that look like muddy ash blonde from a foot away, and little tufts on top that scream shopping mall. Scott beeps on the intercom of the white trash towers where I live, and I buzz him in and hover near the door.

He never just walks in the room, he struts in a slightly self-conscious way, because he is still a kid really. Even though he looks like a goofy sticky court jester, he is not really my house boy, we just think it sounds funny. Even though I am more of an egghead than him and more socially versatile he is always having to say:

"Babe, what are you so worried all the time for? It's not like somebody is out to get you, just relax" and other psychological advice like that. Other cosmopolitan people really have nothing to tell me anymore.

He really is a professional court jester, he is one of the leagues of heavy metal houseboys all across the city that have low level but key jobs. They're always checking the mike in a club, or talking on the payphone to their girlfriend instead of checking your bag in a boutique, and they all have that scrawny baroque look. Scott is a tech person at a high class rehearsal studio, which means he makes coffee and answers the phone and gets to be vaguely around his idols all day. He makes $6 an hour now and thinks he's rich. When he gets a hundred dollars he'll take me to dinner, and buy me cocktails, and we'll take cabs everywhere, and than when it's all gone he'll just smirk and flop his hands up in the air.

I think his mother gave him all that class. She sells artificial Christmas trees and toys and has been going out with her married boss since Scott was 7 and they had to get away from his Dad who gambled. She takes limos everywhere and loves Scott so much that he doesn't seem to know quite how to carry a dish to the kitchen, not to mention wash it.

He loves my tacky patent leather outfit, and then my spacy gorgeous girlfriend calls from San Francisco and wants to know how the top fit. She says she had a nightmare where she was go-go dancing at a recording studio for these camp people. She really go-go dances for the old-fashioned way, with fringe dresses and hair extensions, and Miss X fired her because she said my girlfriend was too lewd and then they hired my sister who was wearing an awful outfit. The outfit my sister had on in her dream had an orange and white print dress with a pink feather boa. Alexis sounds really upset on the phone, like something terrible had happened.

The best thing about her is that at times she has a brain exactly like a 1950s movie.

"So do you like your bustier? You have to wear it with a strapless bra because otherwise the patent leather will dent in. I wore it over that wrinkly black dress I got at 109, and it looked really great..."

I feel like a bad debutante, which I feel like a lot, when I realize that we are chatting across the country about an outfit at one in the morning.

I tell her me and the houseboy are temporarily on again, and she's happy and they say hello to each other through me, but Scott is hurrying me up to go to the Lisman Lounge so he can hang around with his fellow houseboys at the studio and the people in his band. There is real wistful sadness in my voice when I say goodbye to Alexis, and when I finally leave the towers and the phone I just switch the message machine back on but don't record anything new.

DAN O'MAHONY

TRIBUTE TO A BAD MAN

Dan O'Mahony does the rock thing!??

So it happens that I'm watching Donahue a while back, trying to soak up some quality time with old Louis Farrakhan. I find myself extremely impressed with both his logic and his composure. Lou seems to me a man who keeps his shit wired tight. (Already I dream of a letter's section clouding up with letters condemning my alleged support of the reverend.)

Let's get a few things straight. I am pitifully under-educated as to the man's stand on several issues and must openly condemn the singling out of any one religion (namely Judaism) as a gutter religion, or of any one people as "devils" or a "universal source of wickedness" but must admit that I have only heard these claims attributed to Farrakhan second hand. The man I have seen speak several times on television and heard over the radio presents considerably more rational opinions and occasionally some damned solid logic.

While I don't find myself rallying to the support of Louis Farrakhan (I disagree with many of his platforms in terms of their practical applications and am also largely distrustful of anyone with that much power), I can't help but remember that as late as 1964 and early 1965 the media, and thus the bulk of the American public, were viewing Malcolm X as a hate monger, a racist and a teacher of intolerance. All the while Malcolm had spent these years preaching a new-found acceptance for people of all color who were working for legitimate inter-racial harmony. Mecca had taught him well, and he was trying to do the same for America, America simply would not hear him. It's always easier to cast a negative view on that which we do not understand. How well do we understand Louis Farrakhan?

Strangely enough, this whole Farrakhan thing is a bit of a sidetrack to what I intended to write. Lately it's been becoming more and more obvious to me that things are heating up again on the racial front, in a manner very similar to the way they must have in the sixties, and as usual, the hardcore scene and many other 'youth subcultures' are offering up their two cents on the issue of the day. Indeed many an underground record store is hard pressed to keep either Skrewdriver or 'END RACISM' shirts and merchandise in stock.

In the case of those rising up to protest or challenge both the black and white antagonists, I hear more often than not simple tirades about love vs. hate and very little practical analysis of what is being suggested by the opposing sides. Separatism is the subject of the day and it seems to me that rather than define what does or does not make a human being a racist, or what does or does not constitute love and hate, we need to consider the truths about separatism and in these truths perhaps we can find a more effective tool for expressing our position.

I feel that no one can be held accountable or attributable for the acts of one's ancestors. While the status quo was created by the gross inequality of the past and must be changed, post-dated prides and resentments only feed the diversion and adversity that plague us today.

I feel that insular societies based solely on race or ethnic background will lead inevitably to unnecessary paranoia and economic imbalance not unlike that which troubles the superpowers today.

We are a race dependent upon those materials supplied to us by the planet earth. Separation and geographic isolation would remand many of those living in areas with depleted natural resources to situations of unequal opportunities making them likely prey to the more self-sufficient societies coveting whatever wealth they may have. Nobody's gonna bail anybody else out when the lines dividing us are something so visible as the color of our skin.

It seems to me that white separatism and black nationalism involve (be it intentional or not) a competitive philosophy that involves looking out for number one and limits the likelihood of scientific, medical and social benefits that could better the lives of all people.

I think that survival is something that probably comes instinctively to all of us. I guess you could say it's human nature. When I think of the millions that mere political and philosophical differences have killed, I shudder to think of all the paranoia, jealousy and violence that would surely erupt when we are all remanded to the company of only our racial kin. Each society becomes all too aware of its differences with people in any other part of the world -- this can't be safe.

It seems to me that separatism is the absolute surrender to our society's recurring need to throw up our hands and just duke this thing out. I offer this, that one cannot simply be made over the course of an argument to either love or hate (we are going up against a lifetime of negative reinforcement and a sea of self-doubt on this one) -- our only choice is to further politicize our attacks, use logic as a primary weapon, and with the thinking members of these opposing forces the impractical philosophy will not survive. Survival is I hope... human nature.

"Thou shalt not take a cause in vain."
Lord D.O M., hater of the self-sympathetic

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hero, take care.

I just saw a movie called *Torch Song Trilogy*. It's about a guy who's what some of you less polite dudes might call a flaming faggot. I mean he makes his living as a female impersonator, talks in a fast, prissy tone, and waves his hands around like he's conducting a goddam opera. In short, every homophobe's nightmare, and not a very pleasant sight for a lot of homos either.

Plenty of gay guys, you see, maybe even the majority, don't fit the usual stereotypes. Some of them are macho as hell, and others are so normal-looking that they're pretty much invisible. And that's the way they like it. Just blending in, not drawing any attention to themselves. So when some raging queen shows up, they're like, "Hey, don't stand so close to me, somebody might think you and I have something in common."

I admit to feeling that way myself. I never understood why liking boys as well as girls meant I had to act any different. To me it seemed the most normal thing in the world. If other people wanted to make some big deal about only being attracted to one sex, that was their problem.

Yeah, I wish I grew up that way. I wish that everyone would have told me that they loved me just the way I was, that when I fell in love with a boy I would have felt free to run home and tell everyone about it and they would all go, "That's great, we're so happy for you."

Who am I kidding? I didn't even get that kind of support when I fell in love with a girl. I grew up constantly ashamed of my feelings, especially my sexual ones. I went on one date in high school, and went to ridiculous lengths to make sure my parents never found out about it. I didn't want them knowing that I ever thought about girls, and boys... well, I didn't even want to know about that myself.

Anyway, back to that *Torch Song Trilogy* dude... In the movie his mother is ragging on him because he has to make such a big deal out of being gay. Why doesn't he just shut up, act normal, and keep his dirty little secret to himself, she wants to know?

And he argues back that it's not him that made the big deal out of it. Imagine if the world were reversed, he tells her, imagine how it would be if everyone and everything were constantly telling you you're supposed to be homosexual, but you know perfectly well that you're not. Imagine seeing couples everywhere hugging, kissing, showing the world how happy and proud they are to be in love, and knowing that just touching your lover in public can mean literally risking your life.

The guy in the movie has lost his lover. He was beaten to death by a gang of tough guys with baseball bats. For being a fag. Nothing else, just for the simple fact of who he chooses to love. Yeah, sometimes it is a pretty big deal to be gay, whether you want it to be or not.

He tells his mom all this, and she still tries to blow it off, as if losing your lover isn't such a big deal if it's only some fag, not a real husband or wife. Then he goes off on her.

"I taught myself to cook and sew," he says, "to do carpentry and plumbing, repair cars, clean house, earn a living, and do just about anything I needed to do in order to survive, so that I would never have to depend on anyone. The only things I need from other people are love and respect, and if they can't give me that, they've got no business in my life."

I cheered out loud when he said that, because it's how I've been feeling more and more lately. And it's about time.

For most of my life I felt so worthless that I considered myself lucky if people were willing to hang around with me, and I wouldn't even stop to think about how they were treating me or if they really cared about me. I'd fall in love with someone, but I'd be afraid to tell them, or anyone, because I knew they'd never love me, so I'd have to settle for just being their friend, at least when they had time for me, when they weren't falling in love with someone else.

Maybe eventually I'd work up the nerve to tell them, but it would be with this attitude like, "Well I know this is probably going to make you sick, and I'm sorry to have to tell you this, but I guess I'm sort of in love with you." It didn't usually get a very enthusiastic response.

The other night I was sitting on a park bench with a friend, eating burritos and drinking beer. For some reason, I started telling him how I was in love with a mutual friend of ours. A friend of ours who happened to be a guy.

I thought my friend was pretty open-minded, I guess that's why I thought I could confide in him. And besides, I needed to talk to somebody, because this love affair was not exactly going well. Not exactly going at all, for that matter.

But he started bumming on me. He was like, I don't think I'll be able to spend so much time with you anymore. I mean, I knew you liked both guys and girls, but this is like a little too close to home, I just can't relate to it.

That's when I went off on him. This was a friend I liked a lot, but all of a sudden I didn't care if I never saw him again if it meant having to eat shit about my feelings.

"Fuck you," I said, "fuck you if you can sit there and tell me that my love has something wrong with it because it doesn't harmonize with your mass-media programmed fantasy of what love is supposed to be. I've spent my whole life learning how to love, learning it the hardest way possible most of the time, and I don't need some asshole saying there's something wrong with *me* because *he* can't relate to it."

It felt good to say that. I felt stronger than I had in a long time. And the best thing was that my friend got over his "relating" problem in a hurry, and we're still friends, and I feel a lot more free to say exactly what's on my mind to him.

Things aren't so good with my would-be love affair though. In fact they couldn't be much worse. Like all my love affairs in recent years, it ended without ever beginning, at least that's the way it looks. But maybe, just maybe, this time I learned something out of it.

You see, for like a year I was falling in love with him, I would do anything for him, go to all sorts of trouble to see him, and never ask anything in return. I figured that was how I could show my love. But did I ever tell him I loved him? No, at least not in a way that made it seem like anything more than family or friendship-type love.

I figured he might totally freak if he found out I loved him physically as well, and that I'd lose him as even a friend. At least that's what I told myself, that I loved him so much that I'd be willing to settle for whatever affection he was willing to give, even if it was only an occasional hug or pat on the back. In reality, I didn't see my love as worthwhile enough to offer to him. Society had done its work well; even I had bought into its image of what constitutes real love.

Eventually the truth came out, but more as a shameful confession than a joyous revelation. Telling him I was in love with him felt a lot like telling someone, "Well, I've got this disease..."

We didn't talk about it much, and we stayed close for a while longer, even closer in some ways. But it didn't last. Now it looks like I may have lost him not only as a potential lover, but as a friend as well. No small loss, either; he was the best friend I've had in more years than I'd care to think about.

I don't know how different things would have been if I'd been upfront about my feelings right from the start. Maybe I still would have got my heart broken, but at least it would have been over quicker. But then I would have missed out on all the amazing times we shared together, all the lessons we helped each other learn.

The one big lesson, of course, I didn't learn until it was too late, but it's the kind of lesson that should help me if I ever get into a similar situation again. How to sum it up?

Well, if I ever see him again, which I probably will, fate having the twisted sense of humor that it does, I'll tell him something like this: "If I hadn't wasted so much time being ashamed of my feelings, you might have been able to have some respect for them."

I think we would have made great lovers. Not one of those happily-ever-after things; neither one of us is the marrying kind. But for a few months or years, we should have had one stupendous affair, and come away from it as wiser, happier people, with that much more to give and share with others as our lives went on. That's what making love is really all about, you know. Making babies is just an occasional side effect. And right now the world has got all the babies it needs, but it could use a fuck of a lot more understanding.

I can't even believe that somebody could write into this mag and put down my kimosabe Ace Backwords for telling you drips to go for your dreams. Sure, it's hokey and corny but life is hokey and corny and if anybody knows about going for your dreams and making it work, it's Ace. There's no doubt in my mind that Ace would "sell out"

if given the chance but the funny thing about it is I don't think he could even if he wanted to, and not because his stuff isn't good. Ace just seems like one of those guys who can't keep his mouth shut; he finds things too funny, kinda like the dopey rabbit in the movie who can't resist screaming "two bits!!!" even though he knows it's gonna get him killed. Is that too obscure of a reference? Regardless, Ace is rad.

So let's talk a little bit about inspiration. Not much inspires me anymore. After the initial excitement of punk wore off for me, inspirational people and bands started becoming fewer and farther between. It can make even someone like me cynical. I decided to go out into somewhat uncharted territory due to my boredom which is exactly how I met up with D.J. Lebowitz. His name should probably be in capitals as per MRR code since he's a band as well as a man but I think that kinda dehumanizes the guy. Anyway, I was shooting the movie at my friend Doug's house when this goofy looking guy wearing bright red clothes and sporting the bushiest head of hair ever seen stepped out of the bathroom. "I'm D.J. Lebowitz!" he exclaimed proudly, and indeed he was. I had talked to him a year or two earlier when I was booking shows and he was looking for a place to park his one-man act. This year, he had found it and was spending the week at Doug's. Well, being busy that day, I didn't really pay too much attention to him except to shoot him vicious looks whenever he started getting too obnoxious. He has a need (not unlike myself) to be the center of attention in a roomful of people and will babble, tell jokes or break out in song if it'll keep people looking at him. Tension was high and by mid-evening I had had enough of Lebowitz. Then a curious thing happened. He asked Doug to shave his head and 15 minutes later, he stood luxuriously bald in the middle of the apartment, the gigantic wart on the back of his head bleeding profusely from a razor cut, holding a handful of his own bushy hair which he petted and called "nice kitty." He looked like a bonafide mental patient. I knew I was in the presence of greatness.

After that weekend, things had calmed down a bit and I went to see Lebowitz play at some seedy bar in the city. As I walked in, he was sitting in front of the piano sweating like a hog, eyes blinking a million miles an hour, right hand flying up periodically to adjust his glasses, screaming "YOU'RE JEALOUS AGAIN!!!!!" I got a pitcher of beer and sat down to one of the most enjoyable evenings of my life. Lebowitz played for hours, doing wonderful versions of DEAD KENNEDYS, FUCKUPS, 7 SECONDS and BLACK FLAG songs with 10 times the power and energy than they were originally done. And let's face it, that's where those songs belong, being played in a seedy Chicago bar on piano by a 38-year-old bald, pot-bellied Jewish guy from Massachusetts. He also did plenty of originals that mainly consisted of him barking, howling and foaming at the mouth. Words cannot describe the inspiration I felt that night. I haven't had that much fun at a show since the first time I saw the RAMONES (a band Lebowitz also covers). The guy renewed my faith in punk rock, and if every punk band could have one member with half the character that Lebowitz displayed that night, the world would be a better place. OK, 'nuff said about that.

But wait, I got a second chance to be inspired, twice in one summer and it's only halfway over! My other source of inspiration was Cometbus fanzine. It's put out by a guy named Aaron and he's been doing it since high school. It's hard to put it into words, but when I read this fanzine, it makes me happy to be alive. This sounds like no big deal, but I, like most people, basically walk around in a state of apathy (for lack of a better word). You take life for granted and when something comes along that really makes you feel glad to be alive, well that's a pretty cool thing. The fanzine is chock full of little tips on how to make your dull life more interesting, like flying paper airplanes off the top of large buildings, or walking down the street and saying "hi" to everyone you see. There is a whole mess of wonderful suggestions for the unemployed and bored. There are also interviews with odd people, goofy stories, cool scams to pull when money is not an option, and one of my favorites, a step by step smoking tour of Albany, California, by a guy named Ewan, whom I had the good fortune to meet this summer. I also hung out with Aaron when he came to town with some California band. We talked for a while about songs and whatnot, and he showed me some song lyrics he had written. He suggested that instead of writing about lady cops and splatter flicks, I should start writing more about my feelings, which coming from anybody else would a caused me to puke. I don't know if I'll take Aaron's advice but the fact that he was able to give it to me without coming across as a dipshit is inspiring enough. All inspiration is is the feeling you get that makes you wanna do something, whether it's quitting smoking, starting a band or gunning down 12 people at a McDonalds. Christ, most of the inspiration for songs I've written in the past came from people or things I hated. Now, I tend to ignore things that piss me off, so I'm starting to get inspired by things I like, and I haven't had that feeling since I listened to my first punk record. It's swell. Anyway, Aaron is presently on tour selling Cometbus and he's unloading quite a few of them, so if you haven't got it, get it. And Lebowitz is probably lurking around somewheres in this great country of ours so if he comes to your town, I strongly recommend you take a chance on him rather than going to see FUGAZI for the 35th time.

What Is A Sellout?

Strange as it may seem coming from a supposedly die-hard scenester (ha, looks good in print, anyhow...) such as yours truly, I have no idea as to what is, exactly, a "sell-out." Is a sell-out a band that leaves an indie label for a major-label subsidized mini-indie in the name of well-deserved profit? Is a sell-out an artist that has financial gain as a motive, as well as lofty arty-type ideals? Is a sell-out an artist that abandons previously much-touted radical ideals? There are certainly artists that have done any or all of the above things, and they've been labeled "S.O."

So? What's it mean and who decides who sells in or out?

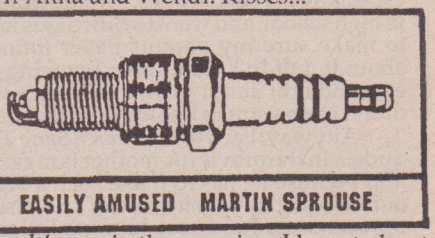
I'm curious, what do you think? Is everybody somebody's sell-out?

If a band who is apolitical but not blatantly commercial moves from indie to major, are they sell-outs or not? I'm entertained by the mud-slinging around this subject. I used to care too, too much about political/financial/ethical purity in the art world. In a way I still do, but hearing countless indie-signed bands gripe about how their lofty-but-incompetent label screwed up their deal, their tour, their T-shirts... I sympathize—and wince—when they start seeking out sleazier, but greener, pastures. If all indies were run well, hell, there'd be no reason for any grassrooties to make a move. But, alas, an indie chain is only as strong as its weakest link, and once the fuck-ups start, the big-label buzzards move in. Sigh.

What is a sell-out? What, if anything, justifies a sell-out? Are there any advantages to being a sell-out? You tell me, because I really don't know. This is more of a question than a column, but I'm real interested in this particular debate. High, middle and subculture do invariably meet, but what defines a successful, desirable merger thereof?

Is it Endnote time already?.....

1. Damn, I did it. *Taste of Latex #2 is out!* Yahoo. The sexzine/personal pet of mine is now 32 pages, with a nice purple cover. It's a theme issue: "Who's Gender Is It, Anyway?" It's selling for $4, but if you mention that you saw it in MRR, you can get it for a measly $3. Wowee, capitalist tendencies + caucasian guilt = discount. Can you think of a better equation? I've got artist's and writer's guidelines available for an SASE, too. You must send a signed age statement that you are over 18 and wish to purchase erotic material in order to receive the mag.
2. Kris Contagious from Sunnyside Circle(?) somewhere (Palm Harbor?) in Florida: I KNOW YOU. Does the word "FREAK" bring back horrible memories of freshman year for you? Can you guess which "FREAK" I am? Write to me c/o MRR. If you aren't Kris but know her, please bring this to her attention...
3. Hi Anna and Wendi. Kisses...



It's one in the morning, I have to be at work by nine, and I'm not the least bit tired. I'm sitting home alone with loud music as my only companion.

I've been thinking about this column for days and I've actually written it several times. I've always found it a struggle to transcribe my thoughts to written words and this struggle is only increased when anger is my dominant emotion. My passion urges me to forget about the column and turn up the music. My reason pushes me to put write the column. At this point, I'll mix passion and reason. The music will be turned up and this column will be written.

For the past several months I've been giving most of my free time to Pressure Drop Press. We are in the process of working on three books, all of which we would like to have out by the end of the year. As the day-to-day activities of Pressure Drop become more involved, I get a chance to be exposed

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to situations that are common problems for book publishers.

Our next release is a collection of artwork by Seth Tobocman, one of the editors of *World War 3 Illustrated*. The book concentrates on social and economic warfare in America. The title, *You Don't Have To Fuck People Over To Survive*, reflects and describes the book's themes. I didn't think twice when Seth suggested that title, but I was unaware just how many problems it would cause.

For the past several months I've been searching for a book printer who will print Seth's book for a reasonable price. The good news is that there are a lot of book printers in America who do quality work, handle small press runs and don't charge that much. The bad news is that they won't even consider doing a book that involves the word "fuck." As of this column's writing, Seth's book had been turned down by close to 40 printers from all over the country.

As things started to get rough, I got in touch with other publishers to ask for their assistance in finding a printer. I also wanted to warn them of what we were going through. Most of the people I talked to were as surprised as I was and equally concerned. I contacted a few large independent publishers who weren't that concerned because they get their books printed overseas.

The situation got to the point of being ridiculous when a printer who does "How To" books about torture and assassination refused to print the book because of a simple commonly used word. The crazy thing is that the censors and moral police would probably come after a book that contains "fuck" without even considering a torture book.

I expected that we would run into some difficulties with the book's title, but I thought that the more significant problem would be distribution into stores and not the actual printing. It's not often you see a book with the word "fuck" in the title — but of course books with the word "fuck" in the content can be found in every bookstore in America. Everyone has access to them and can even purchase them. I have yet to hear of any store (major or independent) getting busted for selling such a book. You don't have to show I.D. to purchase a Webster dictionary that contains the various definitions of "fuck" although I did talk to a printer who said the people who did his bindery work refused a novel because it used "fuck" once in the text.

It's expected that some printers would refuse the book because of religious customers they might have. What's surprising is that most of these small printers aren't willing to take chances with "questionable" material. Worst of all, most of these printers would have done Seth's book a year or two ago.

I'm sure larger book printers would have no problem doing Seth's book but, following tradition, it's always the independent and small operations that get fucked first while the enemy stays well hidden but overwhelmingly supported.

While 2 Live Crew is getting their records pulled from stores, independent publishers are running into problems before their books are even made available to the public. It seems that the current retro air of censorship is well on its way to achieving its ultimate goal. Although I don't consider a printer's choice not to do Seth's book censorship, I'm convinced that the common refusal that I've been getting is a direct result of recent censorship activity. This repercussion takes the form of intimidation which results in people — or in this case printers — policing and censoring themselves. What a great victory for the conservatives (and most liberals): people are willing to become victims of censorship without directly feeling any real threat of it. Intimidation eliminates the front line soldiers; no one has to force people to comply when the line of volunteers is ever growing.

No, we're not about to change the book's title. I'm sure we'll find a printer that will be able to handle the book's specifications and title, and hopefully the book will be out soon after you read this. Of course some distributors and stores won't take the book, which is expected but not really a problem.

The ironic part of this ugly tale is that the book title has good intentions even with its "questionable" verbiage. I'm wondering if some assholes will try to take us to court over the title. We've already had a couple of lawyers jump at the chance to defend us in case things get that ugly and stupid.

Although I've gotten a lot of headaches from this battle I know that we're doing the right thing simply because we're pissing a lot of people off (passion) and more importantly we're confronting the social taboos that enslave most Americans (reason).

For the sake of information, Pressure Drop's next project will be a novel by Peter Plate titled *Darkness Throws Down The Sun*, which is about the life of Sam Melville and the Attica prison uprising. Towards the end of the year we'll release *Sabotage in the American Workplace*, which is still in the works and won't be released until the topic is thoroughly covered.

If you're interested in Pressure Drop or knowing more about the "fuck" situation please write us at PO Box 460754 / S.F., CA 94146.

As you may have noticed, my columns have been few and far between--a combination of not feeling like writing cuz I've been too busy doing, and a general feeling that my writing is generally boring.

But I thought I'd sneak this little bit in here at the end and just congradulate Roseaane for singing one of the most "punk" songs ever! Her rendition of the Star Spangled Banner destroyed the minds of millions! Awesome!

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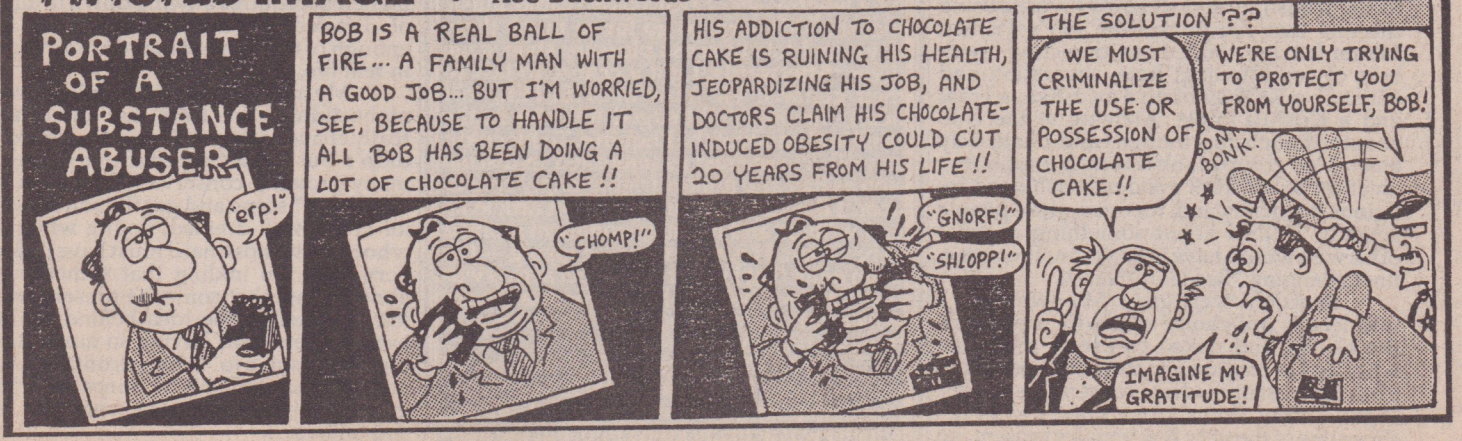

CURRENTLY FUCKED.

Sam McPheeters

I've always been curious as to what constituted "talking shit." The phrase covers a lot of ground — especially here in New York — and more and more it seems to be a catch-all for the mere act of disagreement with someone else in the scene. From a blossoming tide of cleancut "straightedge" kids who actively seek out the miserable conservative apathy of their parents, to the undead hoards of self-proclaimed "peace punks" who never got the point that getting obliterated every night has nothing to do with rebellion, there seems to be a general trend in the underground to avoid confrontation, <u>real</u> confrontation, at all costs.

Good example: This last June, word got around about a show in Connecticut featuring INSIDE OUT and Ray Cappo's new Krishna outfit, SHELTER. Perhaps as an indication of what a healthy attitude some of the people now involved in the New York hardcore scene (the ABC-NO-RIO crowd... there's a separate commercial "scene" for the harder than you folks) are adopting towards organized religion, a group of about 15 people, me included, trekked up the Hudson parkway that night to pass out self-made flyers in an attempt to provide an alternative. The xeroxed handouts were almost all directly confrontational, like the pieces of paper that simply read FUCK RELIGION in big block letters, or the flyer that Adam (guitarist for BORN AGAINST) produced with nothing more than xeroxed quotes from Cappo himself... his letter in Flipside 47 (in which he discussed the need to read the bible), his interview in MRR 79 (where he called Christians "watered down"), a section of Lawrence Livermore's column in MRR 68 (which discussed Ray's flirtation with Buddhism) and, most importantly, a quote from Ray's interview in Razor's Edge #2, which contained this dandy: "Some people say it's good to be "open-minded" and read all these different kinds of books. But books are like knives, they can be used to spread butter, or they can be used to cut your throat. It's like a razor's edge. So fix yourself in transcendental literature and you're so much better off. Be careful about who you associate with." And so on and so on. Other flyers varied in terms of hostility and style, my favorite being the one that the guys from NY's Printed Matter fanzine handed out, depicting "symbols of conditioning, hate, separation and elitism": a KKK symbol, a swastika, a cross and a Krishna circle. Arriving at the club about an hour before the first band, our loosely assembled group of shit talkers fanned out — an effort to confront good old-fashioned religious hypocrisy and, for once, make people actually THINK about something at what otherwise would have been yet another tame, unchallenging "hardcore" show.

Reactions were great. My own flyer, a mid-length pro-choice rant with a photo of the bloody and naked corpse of a woman who died of coathanger morality, seemed to elicit the most immediate negative responses. It got an "ew, that's gross. I don't want it." (from one of the very few females present, no less) as well as an "I don't care about abortion, I'm not a woman," and lots of nasty and disturbed glances from various known anti-choice scenesters who seemed flabbergasted that I had intruded on their glorious hardcore fantasyland with a tiny slice of harsh reality. Gee, sorry kids. Perhaps summing up the attitude of the opposing viewpoint in one nice, neat statement, Adam was bitterly asked — by the same "girl" that refused the pro-choice flyer — "Why do you guys always have to come around causing trouble? Why can't we all be friends?"

To Ray Cappo's credit, he was the only Krishna I saw that night who had taken the time to collect each and every flyer, and actually seemed concerned with hearing out the arguments of those who disagreed with him. His strange, nervous kind of hospitable civility caught several of us off guard, although others in Ray's entourage were quick to the defensive... even though I saw few that were willing to accept any outside "corrupting" information. As Ray's earlier quote about the "razor's edge" of free ideas demonstrated, having anyone challenge your fragile little preconceived notions about life can be a very threatening experience. Meanwhile, every single person who was handing out anti-religious flyers that night had definitely read up on what WE felt threatened by... in magazines such as the Razor's Edge and the Enquirer. Many of us were asked why we had singled out this one, specific religion for persecution, to which we responded that it has nothing to do with the specific religion, it has to do with <u>all</u> religion. I don't care if you're Catholic, Muslim, Rastafarian, Jewish, Zoroastrian, Hindu... I still think that all religions are dogshit, even a "friendly" one that advocates vegetarianism.

Moreover, that's not even the real issue. The Catholics aren't trying to infiltrate the hardcore scene to recruit new members — the Hare Krishnas are. We were asked what gave us the right to come to the show in the first place, if our intention was only to hassle SHELTER, and I finally got the chance to display a xerox of the First Amendment that I, the shit talker, have started carrying around in my back pocket. The same fucking thing that gives you the right to push your religion on other people, "dude."

Before INSIDE OUT started their set the frontperson gave his brief commentary on all the flyer activity, concluding that "although I might have my own personal differences with the Krishna philosophy, comparing their symbol to a swastika," referring to the Printed Matter flyer, "is REALLY FUCKIN' IGNORANT!!" That was followed by a lengthy set of that bossy, vapid music that the kids seem to go for so much these days, and lots of sense pleasure style stage dives. Afterwards, I got a chance to talk to their guitarist Vic (now in SHELTER, so I hear), the only full-fledged follower in the band and editor of the Enquirer. To his credit as well, Vic seemed as interested in discussion as Ray and almost frighteningly civil to boot. I discussed an anti-abortion article he had written, and his main comment seemed to be "Yeah, I hear what you're saying — the main point that I was trying to get across was that I think abortion has become a smoke screen for larger things." What the larger things were, he never said.

SHELTER took the stage a good 20 minutes later. I like some of their material — it's got that same feel as the last Y.O.T. album, which I was actually kinda into. But the message behind SHELTER's music scares the piss out of me, and who the messenger is scares me even more. The band seems to be nothing more than a showcase for Ray's vigorously marketed mini-cult of personality, and — as such — represents the same kind of danger as ex-Klansman turned Louisiana state Representative David Duke. Both Duke and Cappo are extremely charismatic fellows, and both are committed to spreading a "nice" message: Duke with his post-yuppie, stripped down white supremacist platform, Cappo with his reactionary, anti-gay, anti-women religion to peddle (no suprise that I heard a devotee using the word faggot during one of the debates outside). Again, during the SHELTER set, I saw lots of frenzied sing-alongs and stage diving by people supposedly dedicated to forsaking sense pleasures, Mr. Cappo included. Halfway through their set, Ray took the time to chide us non-believers as people who were ultimately directionless. Probably the closest he came to insulting all of us during the entire night was when he called us atheists; a real arrogant slap in the face, if you think about it. The best we could do to earn our keep as hecklers was to yell out, "Who farted?" a couple of times, so as to deflate the stately, spiritual tone the set threatened to take.

Afterwards the debates with Ray continued, this time developing into a rough circle of about 10 or 15 people near the bar. If Krishna is so anti-materialistic and anti-personal differences, Ray was asked, then why is your face on the cover of the SHELTER 7"? (the LP wasn't out then) "Oh, because that will get more kids to relate to the record." So then, we continued, you're openly admitting that you're using your own physical charisma as a selling point, right? "Well, yeah." More questions: Why do you care about the special haircuts and attire, why not just dress however you like? "Well, mostly respect for tradition." (Remember that tried and tested phrase from school, kids? Respect for tradition!) Why does your all-powerful god care? If this is all a material world, then why do any of you care? Ray was asked why he wore a watch. "To get to the temple on time." WHY THE FUCK DOES YOUR GOD CARE <u>WHAT</u> TIME TIME YOU PRAY? And so on and so on.

The little chat was ended, as the last lights in the club went out, with Ray telling us nervously that "some people's duty in life is to be a leader, and some people's duty in life is to be a follower." As we walked out, he informed us that "you're afraid of death, someday you'll have to bow down." Sorry chum, I don't think I'll ever fall for a movement that requires bowing down to any kind of dictated authority figures... we all get enough of that kind of nonsense forced on us in real life.

My main sense of accomplishment that night didn't come from that any of us had really changed anyone's mind—we probably didn't. But at least we confronted one of the many growing conservative factions in the "hardcore" scene and got the shit flowing. A lot of the well-dressed, young white males who came to mosh hard must have had, at the very least, an inkling that something had gone wrong, that someone present was trying to question the idea behind the music everyone else was having so much fun diving off the stage to. The confrontation wasn't any violence bullshit or dance floor justice garbage... just the printed word and lots of shit talkers.

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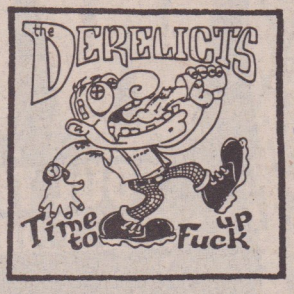

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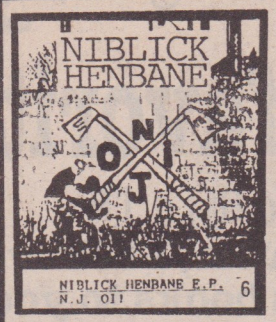

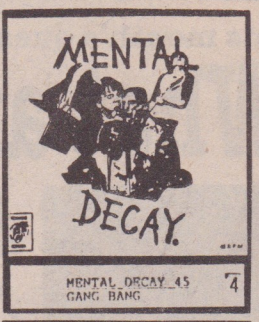

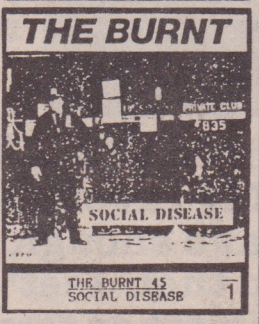

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WHATS THE SCOOP?

By Alisa Schulman

This month's question:

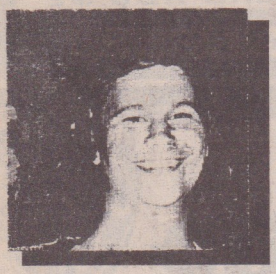
What are your favorite song lyrics?

Jill, age 22, Palo Alto, CA

"'Dr. Seuss is satan, I believe / yes sir, yes sir, yesiree / don't read his books to your kiddies / no sir, no sir, no siree'. It's by my band, The Guttersluts."

Aaron, age 22, Berkeley, CA

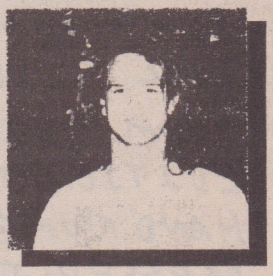
"My favorite song lyric is 'feed the children who don't have enough to eat / shoe the children with no shoes on their feet' by Steve Miller, a prophet for our times. My other favorite is from Meatloaf: 'ain't no doubt about it, we were doubly blessed / 'cause we were barely seventeen and we were barely dressed'."



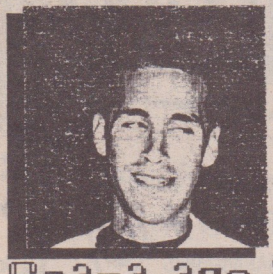
Matt Kelley, age 22, Michigan

"I like all the lyrics on the Rites of Spring album. It was a really rough time in my life when I first got the record, and it really honed in on what I was thinking. It was really amazing. It pulled me through."

Steve, age 25, Indiana



"One lyric I like a lot is from an Elvis Costello song saying 'sometimes love is just a tumor / you have to cut it out'."



David, age 28, "the West"

"Yeah, yeah, yeah. *(who sang it?)* Everyone."

Seana, age 24, South Carolina

"This is a month-to-month thing for me, so my favorite lyrics of this month are 'I swallowed everything you said / I've been well fed / and it hurts'. That's by Big Dipper, from their new album."

WHATS THE SCOOP?

Colleen, age 21, New York
"From the beginning of Sweatloaf by the Butthole Surfers: 'Daddy / Yes, son / Can you tell me what regret means? / Well son, a funny thing about regret is.../ if you see your mom this weekend, be sure and tell her SATAN, SATAN, SATAN'."

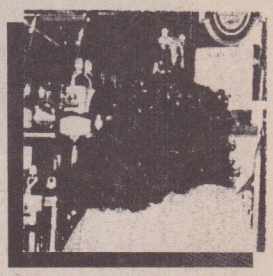
Dave, age 21, San Francisco, CA
"I hate song lyrics. Because I can never hear them anyway, so it doesn't matter."

Joe Meese, age 25, "from my mom (and She's So Sweet!)"
"'Gary's got a Boner' by the Replacements."

Wright, age 25, Oakland, CA
"Undoubtedly Jello Biafra, the song 'Chemical Warfare'. Because it's twisted. It's total twistocity. They take your average country club scene, and turn it into an absolute mess, that's why I enjoy it."

Kyle Pyle, "from about a mile from here"
"I like the lyrics to Java, by Al "He's the King" Hirt."

Martin, age 29, Syracuse NY
"My favorite lyric at the moment is 'she was the most beautiful cloud that ever wore the face of a girl'. It's an AMC song, I can't remember the title."



***name and age withheld due to embarrassment*, San Francisco, CA**
"'Nah nah nah nah, nah nah nah, nah nah nah, nah nah nah'. Or 'baby baby baby baby baby baby baby I love you'. Or Dust in the Wind, for the provacative content."

Captain Paul Israel, age 35, Akron, OH
"Mr. Brian Wilson. And the name of the song is God only Knows. 'God only knows where I'd be without you...as sure there are stars above you...baby I deserve to love you...God only knows what I'd be without you...'."

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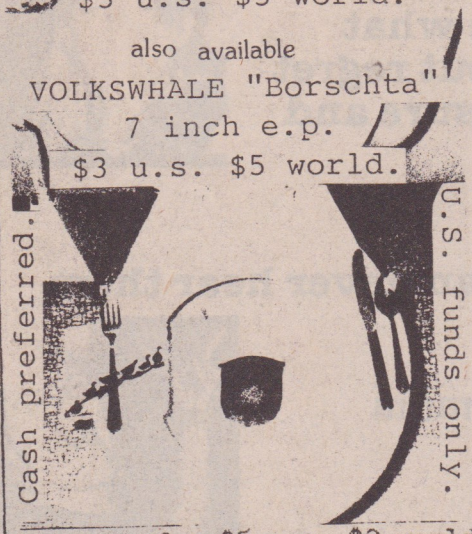

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IN FROM THE COLD
The Laotian Insurgency Makes A Last Stand At Legitimacy

By Joel Wing

On a misty morning in December 1989 a small group of armed insurgents and civilian supporters gathered in the northern Laotian province of Sayaboury and declared a "provisional revolutionary government." The event marked one of the most dramatic moves the Laotian resistance has made in its dubious history. Inspired by U.S. imposed anti-communism and traditional anti-Vietnamese feelings, the insurgency in Laos has been fighting the governing communist Lao People's Revolutionary Party (LPRP) for the past fifteen years in near obscurity. The announcement of a provisional government may be the last desperate act of the Laotian rebels in their diminishing hopes of overthrowing the Lao People's Democratic Republic (LPDR).

The provisional government was announced by the United Lao Liberation Front, better known as Neo Hom in the Laotian community. Neo Hom was organized by General Vang Pao, nominal leader of the Hmong tribesmen and former CIA agent, in New York in July 1981. The group included various right-wing expatriate Laotian elements that had their origins with counterrevolutionary forces that had been organized by the CIA during the 1960s to fight against the LPRP, which at the time was leading the anti-government Pathet Lao guerrillas. General Vang Pao's Hmong were the leading element in this CIA effort, and when the LPRP came to power in national elections in 1975, the CIA organized groups continued to fight. (Robert Karniol, "Laotian resistance emerges from mist," International Defense Review, 3/90, p.269; Geoffrey C. Gunn, "Resistance Coalitions In Laos," Asian Survey, 3/83, pp.317, 333)

During its heyday, the Laotian resistance could muster several thousand fighters and received support from Thailand and China in its struggle against the LPRP. Thailand and China both became involved in the Laotian conflict because of their concern over Vietnam's power. This concern became focused on Laos when in 1977 Laos and Vietnam signed a treaty of friendship which provided for the stationing of between 30,000 and 50,000 soldiers of the People's Army of Vietnam (PAVN) within Laos. These troops assisted the Lao government in its counter-insurgency campaigns against the Lao resistance, and helped to ensure the security of the new LPRP government. In an attempt to check this Vietnamese influence within Laos, Thailand and China cooperated to arm and organize the Lao resistance. This proved fruitless as the Lao guerrillas proved to be wholly ineffective and factionalized. With improvement of relations between Laos and its neighbors in the early 1980s, China and Thailand withdrew their support from the Laotian opposition. (Europa World Year Book 1989, 1989, p.1600)

The loss of foreign support and ineffectual armed resistance to the LPDR was compounded by charges of corruption within the Neo Hom organization. According to Hmong refugees, Neo Hom orga-

Continued Page 2 Col 1

IRAQ: THE NEW BOOGIE MAN

Since the demise of the "communist threat", we've experience a whole slew of new "Hitlers", be it Khaddafy of Lybia, Noreiga of Panama, or now Hussein of Iraq. The media has gleefully gone along with American foreign policy of militarily "protecting democracy" from these "bullies and madmen." But there is a lot more to the story that they are not reporting on page 1, like just why are U.S. troops protecting "kingdoms", which are a far cry from "democracies".

The bottom line, as usual, is American business is out to keep control of its interests. It is "our" oil that is being threatened by the Arabs. So we invent the supermenace, and try to swing world opinion against them, along with providing a reason for further U.S. military build-ups at the expense of very pressing domestic needs.

In the Iraqi situation, there is a side not being shown to the American public (or European public, or maybe even the Russian public, now that the USSR is trying to cozy up to the West and can no longer be counted on to at least provide some deterrant to U.S. "might is right" diplomacy). It is not being reported in the mass media that the majority of public opinion in the Arab world supports Iraq, who wants to share the wealth of the super-rich Kingdoms with the rest of their Arab bretheren. And, of course, those kingdoms are client states of the U.S., who once again comes down on the side of the rich.

The following article by John Carman appeared in the San Francisco Chronicle, buried in section 5, and it is worth reproducing here because it gives an interesting analysis of just what the mass media is up to here. Please read on:

• • • • • • • • • • • • • • • • •

Iraqi President Saddam Hussein is a Hitleresque madman who gobbled up the benign nation of Kuwait and is preparing to launch his hordes against the even more amicable Saudis.

That's the Middle Eastern crisis in a cartoon nutshell, and the sum total of what too many Americans have learned about the rationale for committing U.S. troops to Saudi Arabia?

President Bush found his sound bite, and echoed the theme, when he said yesterday the sand" against maniacal Iraqi aggression.

U.S. military action is all the easier to accept considering the popular, and inherently dangerous, American notion that God played a dirty trick in placing so much oil under the feet of so many uncivilized Arabs.

Letterman List

"Late Night With David Letterman" illustrated the notion best, with its "Top 10 Invasion Tips" from Hussein. Tip No. 1, with a drum roll: "Don't just race through a country. Take some time to smell the goats."

A few network news reports have provided context for the invasion of Kuwait, and tried to serve up a semblance of an Iraqi world view. But they've been swept aside by the prevailing winds of coverage—official outrage in Washington, the protection of the U.S. supply of cheap oil, Hussein's megalomania, the dispatch of American forces to safeguard Saudi Arabia.

The dominant stories in the past few days have dealt with the practicalities of military engagement. The networks trot out former defense secretaries and Admiral William Crowe Jr., the retired chairman of the Joint Chiefs of Staff, to scrutinize maps and speculate.

With American forces at risk, that's news. Yet much of the broader story remains buried.

To its credit, CBS News has done the most circumspect job of presenting Arab sentiments, with a perceptive report by correspondent Allen Pizzey on Monday and a second "Evening News" story by Bob Simon on Tuesday. Both were reported from Amman, the capital of Jordan.

Understanding the Arabs

Pizzey said in his story that "there are corners of the Arab world where the invasion of Kuwait is a simple case of the 'haves' against the 'have-nots.'" He said many Arabs regard Hussein as a leader who's grabbed "a piece of the action" from the privileged elite in Kuwait, and added that the average Kuwaiti's income is 10 times higher than that of a "brother Arab" in Jordan.

The next night, Simon noted over footage of wealthy Arab royalty that "the Kuwaitis built a wall around their perfumed garden (and) only let other Arabs in to keep it green. When Saddam Hussein broke it down, he acted out the secret dream of every Arab who'd ever worked there."

Kiren Chaudhry, assistant professor of political science at the University of California at Berkeley and an expert on the Middle East, singles out Simon's report for praise. But she said most reporting she's seen has been "incredibly skewed . . . I'm shocked at the extent to which people don't know what's happened."

A central division in the Arab world is between wealthy countries that export oil, and enrich the elite, and poorer nations that export labor.

Chaudhry, who spent two months in Iraq last year, is no apologist for Hussein, whom she described as "an incredibly ruthless, brutal leader" whose popularity in his own nation is limited. But she said the media have not adequately explained his

Continued Page 2 Col 4

LAOS *from Page 1 Col 1*

nizers were collecting between $10 and $20 a month per refugee family in the U.S., bringing in an average of $40,000 a year in the late 1980s, down from $1 million in 1984 and 1985, to fund the resistance. Providing funds to Neo Hom collectors placed a severe strain upon the 105,000 Hmong who live in the U.S. since 60% of them are on welfare. Those who did not contribute were told that they would not be allowed to re-enter Laos when it was liberated, or worse, were issued death threats. Further revelations that up to 50% of the donations were siphoned off by corrupt officials before they made it to Laos, and charges that Vang Pao was actually keeping the money for himself, brought further pressure upon the general's organization. The publication of these charges in several newspapers made the general recoil into seclusion and placed a severe strain upon Neo Hom's ability to continue as donations began to dissipate. (Ruth E. Hammond, "Sad Suspicions of a Refugee Ripoff," Washington Post, 4/16/89; Royal Calkins and Denice Rios, "War Still not over for US Hmong," Sacramento Bee, 7/23/89)

The combination of these factors, an impotent guerrilla army, loss of foreign support, and loss of legitimacy, forced the Laotian resistance to take a dramatic step to ensure its dwindling supporters that it was capable of mounting a serious challenge to the Lao government. Thus, Neo Hom declared a provisional government within Laos in December. The euphoria of the announcement was short lived for Neo Hom as the LPRP denounced the rebels as "an anachronism" and launched an offensive in coordination with PAVN troops which allegedly forced Neo Hom from its base in Sayaboury province back into Thailand. (Keith B. Richburg, "Insurgency in Laos Seeking To Emerge From Anonymity," Washington Post, 2/11/90)

The Lao government offensive also centered its attention upon the other major guerrilla organization, the rival Ethnic Liberation Organization of Laos (ELOL). The ELOL is headed by one of Vang Pao's former junior officers, Pa Kao Her, and was formed in 1985. Unlike Neo Hom, ELOL is exclusively Hmong and has allegedly been able to establish and maintain several camps within Laos for the past few years. ELOL came into the public eye when Pa Kao Her attended a meeting of world anti-communist guerrillas in Angola organized by the right-wing groups Citizens for America and the World Anti-Communist League. At the conference, Pa Kao Her and representatives of the Nicaraguan Contras, Afghanistan's Mujahadeen, and Angola's UNITA, signed an accord to fight against Soviet-backed governments around the world. The document was a symbolic gesture, but it did mark the split of ELOL from Vang Pao's Neo Hom. (Richburg, Washington Post, 2/11/90; Tom Peterson, "Lords of the Sky," Soldier of Fortune, 8/90, p.46)

Pa Kao Her claims to have a strength of up to 7,000 fighters, but Western diplomats place the real number at only a few hundred. The organization, like Vang Pao's Neo Hom, has also not been able to progress past small lightly armed bands which carry out random attacks on highways and ambushes on government and Vietnamese troops. Much of the group's support comes from Laotian refugees in Thailand, private right-wing groups and a lucrative opium trade. (Karniol, International Defense Review, 3/90, p.271) Although ELOL is small in number, it does appear to be the only Laotian resistance organization attempting to conduct a classical guerrilla war with efforts at including the local population in their struggle by organizing them around anti-communism, anti-Vietnamese sentiment, and Hmong autonomy. (Peter-son, Soldier of Fortune, 8/90, pp.44-51) Still, the group's small numbers and lack of larger organization make it an impotent opposition to the government.

By announcing the declaration of a provisional government, the Laotian resistance hoped to overcome its short comings with regards to support and legitimacy. What the rebels received instead was an increased government effort to rid the country of the anti-communist guerrillas. As almost all Laotian observers have concluded, the Lao resistance has never been able to pose a serious threat to the ruling LPRP. Even with external support from Thailand and China, the resistance was never able to overcome rivalries within the leadership of the various groups or provide a legitimate alternative to the LPRP. The signing of the treaty of friendship between Laos and Vietnam in 1977 ensured this by the positioning of several thousand PAVN troops within Laos. There is the paradox, however, that the increased Vietnamese presence within Laos did provide the anti-government resistance with a rationale, widespread anti- Vietnamese sentiment, for continuing its struggle. Yet even with playing upon these feelings the Laotian insurgency was not able to mobilize large segments of the 4.3 million inhabitants of Laos to its cause. The Laotian resistance and its provisional government was best summarized by the Lao People's Revolutionary Party, "Their government exists only in name. It's a desperate tactic, a fund-raising maneuver and a publicity stunt by a fragmented organization trying to stay alive." This is exactly the future the resistance can look forward to as elements such as Vang Pao have turned a resistance group once numbered at 3,000 into a fraudulent fund raising effort among Hmong refugees meant to increase his own wealth.

THE LYBIAN CHEMICAL PLANT -- Part II

By Joel Wing

On several occasions over the past ten years the U.S. government has tried to unseat Libyan leader Colonel Muammar Gadhafi from power. The last in these series of attempts were allegations of a chemical weapons factory in Rabta, Libya. These claims were part of a U.S. disinformation campaign meant to garner international support for a military strike against Gadhafi. On March 14, 1990, however, a fire occurred at Rabta which allegedly destroyed the weapons factory and deflated the U.S.'s offensive. As was reported in M.R.R. #87 there were suspicions that the fire at Rabta had been set by the Libyans themselves to preempt an attack by the U.S. Evidence has now emerged which confirms this theory.

Initial reports of the fire stated that the Rabta plant had been severely damaged. A journalist of the official Libyan news agency JANA told the Associated Press that the plant "had been burned down." These allegations were confirmed by U.S. intelligence officials who stated that the factory would be out "for the foreseeable future." The Libyan government at first blamed the U.S. and Israel for the fire, but later charged West Germany for starting the blaze. In retaliation, Col. Gadhafi threatened to eliminate West Germany's sizable business dealings in Libya and a protest of approximately 800 people was quickly organized outside of the West Germany embassy in Libya's capital, Tripoli. (Stewart M. Powell and John P. Wallach, "Libyan factory 'out of operation,'" S.F. Examiner , 3/16/90) These events were, in fact, a carefully orchestrated ruse by the Libyan government to deflect the U.S. campaign against the Rabta factory.

Africa Confidential, a weekly newsletter covering political events in Africa, reported on March 23 that the fire was deliberately set by workers at the Rabta facility. (Africa Confidential , "Self-Sabotage," 3/23/90) This story was confirmed days later by the U.S. government, which reported that intelligence photographs had found no signs of serious damage at the plant. (Barry Schweid, "Libya fire may have been ruse; Chemical weapons still a possibility," S.F. Examiner , 3/31/90; AP, "U.S. says Libya fire was hoax," S.F. Examiner , 4/7/90) According to Intelligence Newsletter from France, a publication dealing with intelligence matters, the fire at Rabta was set by Libyan authorities for two reasons: 1) To avoid an ensuing missile attack by the U.S. which Egypt had warned would be launched if Libya continued work at Rabta; and 2) to avoid making debt payments to West Germany which were due to come up soon. By claiming that there was a debilitating fire at the Rabta plant, and giving it a high media profile, the Libyan government deflected an American attack. The later blaming of West Germany also worked to Libya's advantage as it was able to suspend financial transactions between the two countries, thus, stalling payments of Libya's West German debt. (Intelligence Newsletter , "Smoke Screen at Rabta," 3/28/90, p.8)

The uncovering of the Rabta fire hoax has once again put steam into the U.S.'s allegations against Libya. On June 18, 1990, the press was leaked a story by government officials stating that Libya was producing a second alleged chemical weapons facility, this time, underground. (Joshua Cooper Ramo, "U.S. says Libya building new poison-gas plant," S.F. Examiner , 6/19/90) As can be expected, these claims are couched in evasive terms and are supported by little detail. The June leak by the U.S. government may be part of a renewed effort to garner international support for another attempted American overthrow of Gadhafi. U.S. statements over the next months will tell whether this is true. What can be expected is that the media will continue to print the government's claims unquestioningly, and thus, give the public a skewed picture of the Libyan conflict shaped by U.S. officials.

IRAQ *from Page 1 Col 4*

invasion of Kuwait.

Hussein, she said, can be viewed as "sort of the last gasp of secular pan-Arab leadership," roughly in the old tradition of Egypt's Gamal Abdel Nasser, who died in 1970. Hussein fought a war with Iran ostensibly to protect Arabs from their ancient Persian enemies and from Shiite Moslem fundamentalism. Kuwait and Saudi Arabia bankrolled that war.

Waited In Vain for Aid

Afterward, the Iraqis expected heavy investment from Kuwait and Saudi Arabia to rebuild their war-ravaged economy. It didn't come. Not only that, but Kuwait was believed to be cheating on its OPEC oil production quotas at the expense of its poorer neighbors. Last weekend, Chaudhry said, Iraq breached what had long been an ill defined border between Iraq and Kuwait.

"This is basically a rich-against-poor alignment," Chaudhry said.

American national interests apparently lie with the rich, and with the stable flow of oil to the West.

It's worth remembering that when you view the current, and not altogether undeserved, demonization of Hussein.

The swiftness with which the Iraqi dictator rose from virtual anonymity in the United States to world hobgoblin—like the Ayatollah Khomeini, Libyan strongman Moammar Khadafy and Panamanian dictator Manuel Noriega before him—is truly amazing, and testament to the power of media to simplify and amplify images in no more time than the crackle of an electrical impulse.

There's an old, perplexing and perpetually unresolved debate about whether U.S. foreign policy should be founded on morality or on the harsher realities of American interests.

National leaders are fond of clouding the two, if they can get away with it, to marshal public opinion for what otherwise might be unpopular or unintelligible actions abroad.

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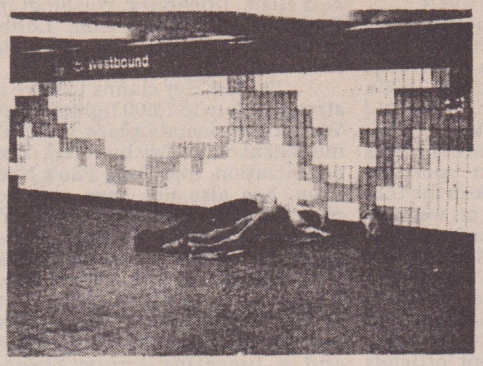

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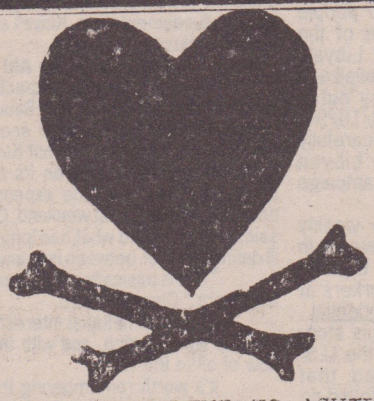

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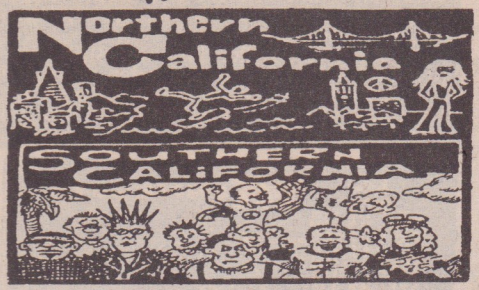
Sorry for the delay, it is out now.

THANX!

Scene reports



OK, this is, I believe, the first scene report from California's central coast. We've been having some cool shit happen around here, and, for the most part, it doesn't get covered in the Northern or Southern California scene reports. Unfortunately, I can't cover the entire central coast, 'cos I don't get around too much, so anyone in this region who's been excluded from this or any other report please either send me some info, or write your own scene report, or whatever.

I'll start with Santa Barbara, which is forming into a way cool scene. As far as venues go, one of the coolest places is The Red Barn in Isla Vista, near UCSB. The shows there are free, and, although it is very small, shows are always really good and positive, without violence and trouble from cops. Some of the bands that have played the barn in the last few months are Plaid Retina, Resolution, Against the Wall, Monsula, Sawhorse, Brent's TV, Reason to Believe and Head First. Another "venue" is Anisq'oyo' Park in the middle of Isla Vista. And of course there's the local shithole, Carnival, with expensive over-18 shows, asshole bouncers, fights and cops. DI and Social Distortion have both played suckhard shows there. One of the greatest shows I've seen in Santa Barbara was Fugazi, on May 18, at the UCSB pub (not a bar, it was all ages), with Beat Happening and locals DOWNCAST. It just totally went off, and went smoothly, too. Oh for shows, I guess contact Kent of No Answers (see address further on).

Alright, onto bands. In the Santa Barbara area there's DOWNCAST, who play great, rather heavy and mostly slow HC (no metal involved), with incredibly intelligent lyrics covering many political and a few personal issues. Their Everything demo is available for $2 from PO Box 680/ Goleta, CA 93116 (see review in MRR 84). They will also be going on tour in August, most likely with Fuel. The LATCH KEY KIDS are another band in the area, who play older style punk in the vein of the Ramones, and are quite good at it, too. I think they also have a demo out, but I don't know the address, sorry. REALITY CONTROL, another band, play punk hardcore at varying speeds with lyrics about group thinking and social roles. Their demo is $3 to Jason Fuentes/ 1693 Franceschi Rd/ Santa Barbara, CA 93103. Also, there's my band, SUCKER PUNCH (we used to be called Toxic Youth), who are actually from a couple hours north of Santa Barbara, but we play there fairly often anyway. We play HC, basically, with varying lyrical content and musical styles, and should have a 7" out in the near future. Write us at 308 Oro Dr/ Arroyo Grande, CA 93420. Also a 7" by DOWNCAST will be included in the next issue of No Answers zine, and a compilation 7" of local bands will hopefully be coming out soon.

A little farther down the coast is Oxnard, where shows are happening regularly on Thursdays at El Tapatio. Recent shows have included NOFX, The ROTTERS and ILL REPUTE (original line-up!). Upcoming bands to play are Insted, Mr. T Expereince and MDC, among others. Shows there are really cool, reasonably priced ($6.50), and all ages. Bands who would like to play there, send a demo or sumpthin to Numbskull Prod c/o Eddy/ 2490 Deerfield Ct/ Camarillo, CA 93010.

North of Santa Barbara is San Luis Obispo. For the past few years, shows in SLO county have been mostly nonexistent, due mostly to the semi-infamous Dead Kennedys (police) riot of a few years back. Now you need to have a business license and a couple thousand dollars, plus a shitload of insurance, I believe, to put on shows. Recently, (June 21) a 5 band show occurred at the local Grange Hall. Bands included POSSIBLE RISK (HC-thrash, along the lines of early DRI/ Suicidal Tendencies), SUCKER PUNCH, EX-OBLIVIONE (fairly, powerful HC), JUNGLE FISH (more punk/HC) and ASSAULT, who I didn't get to see, but have a demo with a favorable review in MRR 84, from Erin Davenport/ 356 Foxen Woods Dr/ Santa Maria, CA 93455. From my standpoint, this show sucked incredibly hard. The crowd seemed to be was mostly (but not all) trendy teens out looking for a party, and thus trying to turn the show into one. Many people couldn't give a shit that a band was playing (possibly partially due to the shitty sound and P.A.), and just sat down, unless, of course, the band had a good reputation or lots of friends in the audience who might start a rather comical pit, in which case others might join in. For the most part, though, it was just group mentality all the way, like if a couple people were being assholes in the audience and slagging the band, everyone would assume that the band did suck, and would sit down and do the same. Who needs individualism when you can look cool, especially in the eyes of others? Hopefully that wasn't an accurate premonition of shows to come.

Speaking of the stupidity of some local happenings and people, I guess I'll add my opinions on the Cal Poly riots of a couple months ago. To me, it was just a bunch of drunk college fuckers wanting something to do, and/or more beer. So they thought they could be real cool and incite an honest to gosh riot! (read: drunks throwing rocks, without cause, at store windows and police, who hadn't yet provoked them in the slightest, but later became abusive assholes just like the rioters). It was so lame it would be comical, if weren't for some cool tough guys using it for an excuse to prove their manlihood by beating on helpless innocents, especially one poor homeless woman, with bats. Ok, I digress.

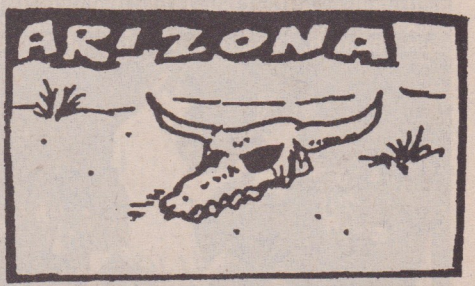
Another San Luis band is the WIMPY DICKS, who've been around awhile, and I believe are still together. I don't know too much else about them, though, sorry. If you're interested in playing shows around SLO, I guess you can try contacting ASSAULT.

Also, in the same basic vicinity are four fairly unique bands, with some intertwining members. These are HAIRMAN (early style punk), GLASS BANANA (funk-punk), SHANKENSTIZER (not too easy to describe punk), and the previously mentioned SUCKER PUNCH. Only SUCKER PUNCH and HAIRMAN (under their former moniker, the Crippled Few) have played out, but hopefully we will be seeing more of the other two, and other bands, soon.

Zinewise, in Santa Barbara, there's The Fanzine-That-Had-No-Name, a quality freebie (or for stamps through the mail), or as Jamey (main person) puts it, 100% off. It is always witty and really good, although short, but what do you expect for free? Get it from Jamey Billig/ 1693 Franceschi Rd/ Santa Barbara, CA 93103. No Answers is definitely one of the best zines I've ever read. It has very in-depth interviews, great layouts and all-around coolly intelligent shit. The latest issue has Econochrist, Verbal Assault and a section on D.C. Hardcore. It's $2 from Kent McClard/ PO Box 680/ Goleta, CA, 93116. Also, R@d magazine is still coming out of Morro Bay, and they're up to issue 47 now! It's a really good, small, local zine, with lotsa social commentaries, local news, comics and reviews, but fairly light on the interviews and such. The address is PO Box 867/ Morro Bay, CA 93442, so check it out if you like, for $1.

On the radio, in the Santa Barbara area from midnight to 2 a.m., Tuesdays (Wednesday morning) on KCSB, 91.9 FM, is the Restless Intellect, which plays a large variety of HC, mostly lyrically intelligent stuff. There is also a good ska show on that station from 10 p.m. to midnight on Wednesdays. In the San Luis area is KCPR, 91.3 FM, a mostly college-crap station, but it has a punk show from 6 to 8 p.m. on Thursdays.

That's pretty much all I got to say. There's not a noticable nazi scene as far as I can tell, except for in Oxnard where I've only heard rumors of some Hitler baldies. And despite the supposed laws against slamming in Santa Barbara county and hardcore shows in San Luis Obispo county, things are startin' to kick ass around here. Viva, Dave/SUCKER PUNCH. P.S. Bands, please remember to write me (at the above SUCKER PUNCH address) with some info if you would like to be in the next scene report, or D.I.Y. and write your own!



So this is Phoenix...

My first stateside show since 1979 was at what I believe to be a union hall. I had to travel from my Glendale residence east on Northern Avenue to 24th Street to get there. A slight detour on 16th Street was necessary however. Traveling south on 24th Street is kind of funny, it's like passing "go" and not collecting $200, only to end up in the slums after leaving Park Place. The same goes for Central Avenue, which pierces the heart of the yuppie infested financial district. I get the impression that the wealthy live on the north side of Phoenix, the slums fester in the south, and all the good punks and hippies live out in Tempe or Mesa close to University. Meanwhile I'm out in Glendale, on the west side of it all.

Scene reports

The weather report nightly says that the next day will be "much warmer" than the previous. My wife Hiromi muses that it's too fucking hot as it is already. Hey, want to save energy bills? Just mount your hot water heater on the roof. We used to have an "instant" water heater back in Japan. Cold water would run through a sort of radiator set up, getting heated as it passed through. When hot water wasn't needed, one would simply turn the gas off. What's the sense in keeping a whole tank full of hot water when it's only needed a small portion of the time? At least our power is supplied by the SRP, which stands for Salt River Project. I approve of hydro-electric power, although I feel that using the wind and sun would be safer to the environment. Now I hear the the SRP is planning to use nuclear power to illuminate Phoenix. Shit! What a big, dumb, stupid, expensive and hazardous way to make boiling water. Ah, well, stupidity knows no national boundaries.

The show that night was really cool. We (Hiromi and our son Ken) had wanted to see Fugazi for ages. But they never went to Japan, so we had to move all the way to Arizona just to see them. Opening was The Stench from Salt Lake City. I'll let the Utah reporter inform you of this fine band that truly caught me off guard. They were damn good! A rather lengthy set, Hiromi noted later, but really damn good. Also one local band played, MOTHER'S HELPER. They didn't strike me very well. Hell, maybe the mixing engineer didn't do them justice, maybe they just weren't quite my cup of tea, I simply wasn't impressed. Later on I found that the band has been around for some seven years or so. At the time though, I got the feeling that MOTHER'S HELPER was a new band playing their third gig ever. Given the chance though, I will for sure go check them out again. Perhaps I just missed something the first time around.

So that was Phoenix. I had been told that the Phoenix scene was pretty violent. The only "violence" I saw that night came from an old man at the mixing booth. It was a real stupid incident that doesn't even deserve to be mentioned really. The old man was an asshole and he knows it. Even the cops agreed and left after a minimum of questions with all parties involved.

Sure enough, this is Phoenix, my newly adopted scene. I still have much to learn, and with the help of my new friends here, I'll slowly piece the scene together. One thing I've learned is that road trips just to see shows aren't uncommon at all. East or west coast metropolises attract bands like magnets. But Phoenix? For the most part it's just a place to pass through. I've noticed plenty of, "sure, but it's a dry heat"-type jokes abounding, and it's true. This sacred valley is still a desert where dead bodies mummify.

HOPEFUL MONSTERS

WRONG WHOLE

Water. The eternal quest for water. Why does the tap water here taste so bad? It couldn't be because most all the water here is imported from out of the area, could it? It couldn't be because of all the golf courses and plants that aren't indigenous here such as palm trees, could it? It couldn't be all the chemicals required to make the desert environment hospitable, could it? It couldn't be that all these chemicals seep into the soil and contaminate the ground water, could it? Whatever the reason, the water here sucks! Pure, filtered bottled water by the gallon is a booming business by all indications.

Like the methods of heating water here, even it's use is a waste. At times the whole city seems like a big waste. No wonder road trips aren't uncommon. Even my family and I enjoy the chance to escape once in a while. Recently, we all took a trip up to Sedona. It was my good pal Jack who told us of the gig up north in Sedona. HOPEFUL MONSTERS had a show up there with WRONG WHOLE and CONSPIRACY OF EQUALS. I was told that after the show we would all camp out and return the next day. Even with just a moment's notice, myself still (more or less) unemployed and all, we jumped at the chance to go. We're all glad we went.

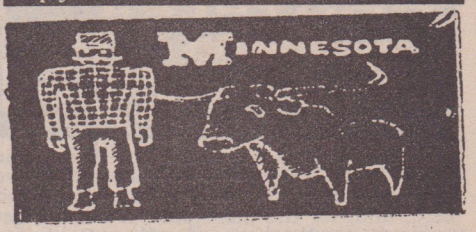
For the size of the town, the club was aptly named "Nowhere" since Sedona is pretty much in the middle of nowhere. It struck me as a big luxury town, where all the IBM executives keep vacation homes for those hot summer months that don't even quite escape Sedona. But the mountains — they were simply beautiful! Red rock carved by oceans of eons past, magnificent! After stopping off at Montezuma Castle (an old Indian ruin) on the way up though, we saw this church built into the side of one of the mountains there. Ha! What a waste of a perfectly good mountain. All for some place of worship that won't last for long anyway. Even though, the scenery was simply beautiful!

The show itself was fairly ripping, despite the poor turn-out. I really wouldn't expect much from a town this size, but later I was told that the bulk of the youth there were all at a graduation keg party. WRONG WHOLE started the night with some bluesy riffs and biting hardcore. HOPEFUL MONSTERS took to the stage next with an all-out noisy attack complete with a bit of serious "preaching" between some of the songs. Lastly, CONSPIRACY OF EQUALS capped off the night with their brand of metal core. All this for $4, a good deal for an all ages show. Myself being 27 and my son Ken being 4 it was indeed an all ages show. Call (602)282-4401 for booking information at Nowhere in Sedona, just a couple of hours north of Phoenix.

Well, I guess that brings us up to date. I missed the Neurosis show the next day from returning back from Sedona. Oh well, let somebody else fill you in on that. Oh! Yeah, another thing. It seems that Eryc and I are jamming, working it all out with Mondo on the bass. So far, the band is being called SLOPOKE and we should be ready to climb on stage sometime in late summer. I for one want to go back to Sedona, and gig about the valley here for starters. Maybe even a good Tuscon show. HOPEFUL MONSTERS is planning a trip up to Las Vegas, so maybe we can too, in the not too distant future of course.

Straight Time Productions is getting back under way. Send me a postcard for the latest catalog and/or news of any unfinished business dealings we've had in the past. And one big favor here I ask of anybody. You see, somewhere in the move, some items got lost. I'm talking specifically about two LPs I'd like to retrieve. They are both Sic/Rose Rose split LPs entitled Throbbing Of The Needy. One was the French pressing, B/W cover, and the other was the British pressing, B/W and pink cover. I'll buy or trade for these two items, if you or your friends have them. Till, next time, peace, love and cheers! Bye now... Roger Armstrong/ 8605 N. 59th Ave. #2009/ Glendale, AZ 85302 u.s.a.

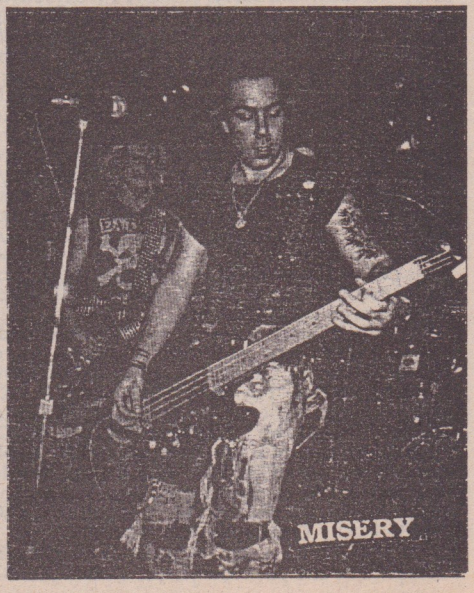
P.S. Better strike the name SLOPOKE. I just got back from practice today, we added Al on guitar, and there seems to be some disagreement concerning band names. I'll keep you informed.



There has been a lot of activity in the Minneapolis area lately. There have been a lot of shows put on by Sonic Warp, an independent group that puts on shows at the rad art-deco Avalon Theater. These shows are an alternative to big time rip-off clubs with asshole bouncers. The money goes to the bands, not scumbag promoters and bonehead bouncers, the shows are always all ages and very well run by volunteers who are directly involved in the underground music scene. MDC and Fugazi played this weekend and both shows were very well attended. Some skinheads showed up to start shit but were thrown out. Upcoming Sonic Warp productions include Apocalypse, DOA, Negazione and Neurosis as well as lots of other bands. Contact Mark or John at (612)822-3346.

Lots of vinyl is in the works in Minneapolis. The SCRODS have released a 7" called called Voyage into Hell, available from 3450 1/2 Lyndale Ave S/ Minneapolis, MN 55408. They have been playing live a lot with their super tripped-out audio visual array, complete with flashpots and strobe lights. Masters of grunge MISERY have recorded a mega-grinding LP but as of yet have no label. Both of their 7"s are sold out and they need a record deal bad, so contact them at PO Box 3879/ Minneapolis, MN 55403. Todd of Misery told me to write "The scene is dead man."

The fastest band in the west, DESTROY!, have recorded material for two 7"s that will hopefully be released on Seraphic Decay and Profane Existence records. DESTROY! play super-fast thrash and have been described as Napalm Death meets Broken Bones. They have added a second guitarist in order to double their Awesome Thrash Power. DESTROY! will be touring the eastern (everywhere east of Minneapolis) U.S. in August with Oi Polloi and Pleasant Valley Children. If you want these amazing bands to play in your



MISERY

BUNCHA NEW SHIT FROM TPOS!

TPOS 030:REFLEX FROM PAIN "Checkered Future" 10 song 7" flexi $2.00 ppd. 10 red hot hardcore cuts recorded in 1983.All unreleased material.The line up on this record was revived as SHELTER in 1989.First pressing of 1000.

TPOS 031:76% UNCERTAIN "Where's The Lid?" 27 song 60 minute tape $4.00 The final blast from Connecticut's hardcore giants.Mixing board recording quality on 7 never before heard songs,4 funky cover songs,and hits from all 3 albums.

TPOS 036:EG THE POET "My Sacrificial Act" 90 minute tape $4.00 ppd. EG THE POET has no friends.He has many ex-girlfriends.This stimulating cassette,featuring songs and stories of life,love,bodily excretions,and former cops who feed their wives through wood chippers,helps explain why.

TPOS 046:VIOLENT CHILDREN "Warren's Gorgeous Dome" 11 song,17 minute VHS video. $12.00 ppd. Professionally filmed and edited, live in the studio VIOLENT CHILDREN. Need we say more?Unheard versions of songs from their EP and demo.

TPOS 047:LETCH PATROL "Harris SAID I Could" 23 song,60 minute tape $4.00 They claim to be the worst,but we don't think they're so bad.The prime exponents of the New York Scum Sound, LETCH PATROL gets down and dirty in the studio and live at a CBGB "Worst Band In New York City" competition. Which they lost.

TPOS 038:ANTI-SEEN "Conquers The North" 5 song 7" EP $3.50 ppd. North Carolina's primitive punk rockers will destroy you with their incendiary untamed flaming torrent of two chord crunch.500 pressed.

TPOS 039:SANTO "The Amphetamine Nightmare" 32 page comic book $2.00 Societal burnout creates drug and paranoia induced and inducing comics about post-holocaust sex and drugs. Words can't really describe it.

TPOS 028:THE INFAMOUS TPOS SAMPLER TAPE.A 30 MINUTE DOSE OF EVERYTHING WE'VE RELEASED TO DATE.NARRATED AND MUTATED BY YOUR HOST EG THE POET. COMES WITH OUR BRAND NEW,TWICE BIGGER UPDATED CATALOG.ALL FOR A LOUSY,MEASLY,GODDAMNED DOLLAR.YEP, ONE DOLLAR.NOT A MISPRINT.A DOLLAR. DO IT NOW.

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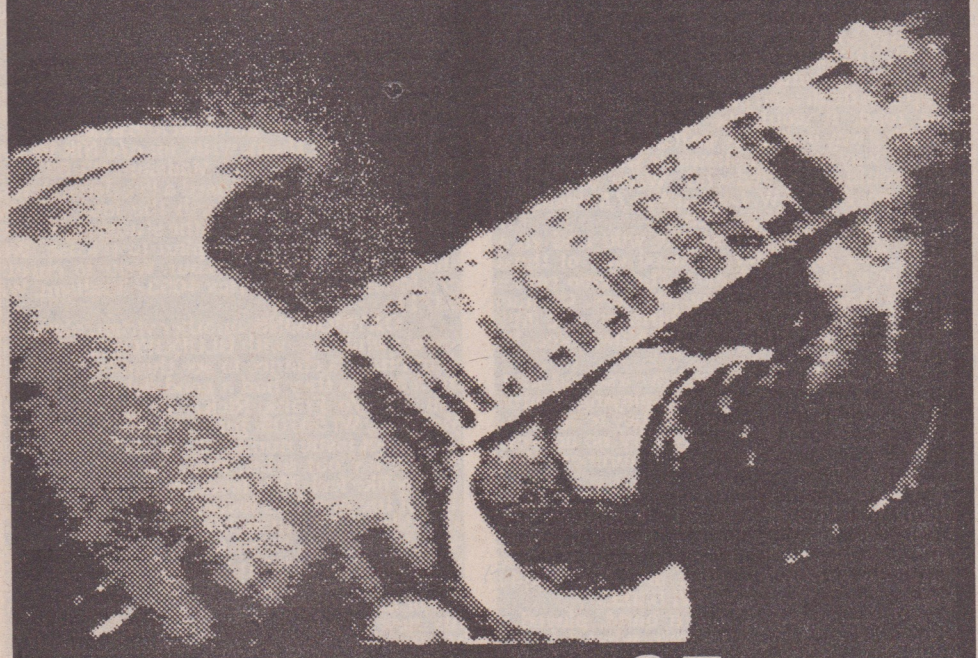

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SATANIC MALFUNCTIONS "Disgrace to Humanity" 25 song LP full of manic brutal thrash is now out.It's a DIY release and not available in the shops,so please support it.

Here's the prices,including postage. £2.35 in the UK and £4.00 or $6.00 everywhere else.Cash is best but an I.M.O. made out in UK sterling will suffice,make them out to S.Duchart.

Okay,still got the ABSOLUTION EP for £1.10 in the UK,£2.00/$3.00 EUR and £2.00/$4.00 USA.

Please send your orders to:

STU,2 ALBION ROAD,SCARBOROUGH,N YORKS, YO11 2ET,ENGLAND.

Skene reports

town call Bunky at (215)289-1813.

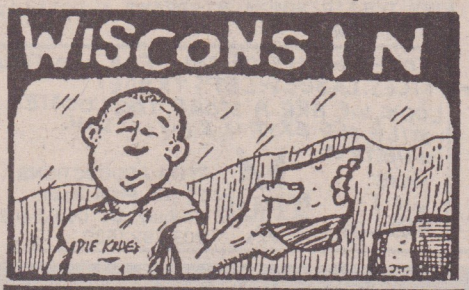
CRIBDEATH have added John Spitball on guitar and have recorded a 7" that will also come out on Profane Existence sooner or later. They have had tracks on the Beautiful Music for Beautiful People and Spleurk 2 compilations. John of CRIBDEATH also records and distributes videos of hardcore shows. Contact Hang Dog Productions/ 916 Margret St./ St Paul, MN 55106. Over in St Paul theres a pop-punk outfit called PROMISCUOUS YOUTH, and a band none of us have heard yet called DAMAGED HOPES. St Paul also hosts the recently active Skene Records who are putting out records faster than I can count. Write PO Box 4522/ St Paul, MN 55104.

The bad news is that St Paul is also host to a bunch of Nazi skinhead dicks who have recently had the nerve to show their boney heads in public. There are two Nazi bands which I know, of BOUND FOR GLORY and FINAL DEMISE — whatever you do boycott these bands. It's up to all of us to crush these fuckers and their twisted beliefs.

In Stillwater (east of St Paul, near the Wisconsin border) there's the PORCELAIN BOYS who have also released a 7" called If You were Real. Stillwater also hosts a S.E. band called ICEPICK, as well as BULIMIC HOLIDAY and MODEL CHILDREN. Some other new bands are the PATHETIC, THE OBSCENE, THE DAMN KIDS, THE CONSPIRACY (who have just changed their name) and RED RETINA (who have broken up). The twin cities also have a very active metal scene with a lot of bands addressing serious political and social topics in their songs as well as the obligatory gore and death lyrics. ANIMOSITY and DISTURBED have both released demos. SHREDFIT are the only band as fast as DESTROY! and have a demo or two out. SOYLENT GREEN has an LP out and STATE OF MIND will also soon have a record out.

The Profane Existence Collective is kicking ass right and left proving that the scene is only dead in narrow minds. Along with the A.Y.F. they have organized another series of Punx Picnics with over 150 people showing up to the first one held so far this summer. Among other things the P.E. Collective does includes organizing gigs, running a record label and putting out a bi-monthly (soon to be monthly) anarchist and punk magazine. The P.E. Collective works closely with many local alternative organizations including Sonic Warp, Food not Bombs, A.Y.F., etc. and attempt to find common ground for cooperation and community organizing. For prices on their zines consult previous Profane Existence ads in this here zine or write to the Collective at PO Box 8722/ Minneapolis, MN 55408 for more information.

Previously mentioned are the A.Y.F. (Anarchist Youth Federation) which is a group dedicated to promoting anarchist ideals throughout the youth culture. They are extremely active producing quite a lot of printed material and running a non-profit mailorder distribution of music and literature. For more information and/or a copy of their latest mailorder catalog send a dollar or some stamps to A.Y.F./ PO Box 8585/ Minneapolis, MN 55408. AYF has also been participating in the Anarchist Forum with other local anarchist groups RABL, FIGHT BACK. Also involved is Tornado Warning, a local Women's health group who recently sponsored a informational lecture on women's health issues. We invite anyone and everyone to visit Minneapolis this summer and take part in all the action!!
Felix Von Havoc and Troll (C. Crisis and Snorkelman watched and ate chips.)



Since my last scene report, which was written on April 14th, or something like that, some new and different things have happened in WI that need to be said. This report is written on June 25th in my new home in Madison. Some of what I said in my last report is either inaccurate or outdated at this present time. So here is a more updated batch of gossip.

Let us first start off with Milwaukee, the home of some really cool bands and friendly people. DEMISE still have their demo out and are also planning a tour very soon. If you can help this dedicated band out while they're on the road, it would be a godsend. They're heading way out to CA, so if anybody can help in any way such as shows or whatever, that too would be a godsend. Write to 'em at: Duwayne/ 2401 W. Layton Ave./ Milwaukee, WI 53221. (414)282-0628.

TRADEMARK, like the wild and zany punx they are, have released one of those once in a life time demos. The demo comes with a booklet and some stickers. Contact them also about their t-shirts at: c/o Milt Zorro/ 625 S. Oak Park St./ Milwaukee, WI 53214.

RECONDITIES, who have a sound similar to the Misfits, have been playing around lately. I think for a new band they're showing improvement all the time. Sorry no address but I do have this telephone number: Alex, (414)321-0207.

LACK OF SOCIAL DECENCY have stopped selling their demo because of their own dissatisfaction with it. They've kicked out their singer so we shall see what the future brings them. Write to 'em at: 3344 Highview Dr./ Hubetus, WI 53033.

PROUD, a virgin of a band, played a show awhile back, and from what I heard from others is they are pretty typical SE and not all that good. We shall see what the future holds for this band. Sorry no address.

What has happened to the SPEEDFREAKS? Gee, that's a question I'd like answered. The drummer Dan left to play for Impluse Manslaughter, so no one really knows at this time. They are last of the original bands from four years ago and now they are history like so many others. Milwaukee's running out of bands.

911 still exsist.

XY Zine, in its first issue, came out recently with a pretty good debut. Has interviews with ALL, 911 and an interview with Chris Dodge of Slap A Ham. Plus all your favorite reviews and other stuff. Send a buck and something to: Zak/ 1206 Monroe Ave./ Milwaukee, WI 53172. Rattlesnake Press, a new 2-page monthly, is a very slick publication put out by Pete Prodoehl and Kelly Bessa. (Kelly by the way is the coolest woman in hardcore today.) Write to Rattlesnake Press at: Kelly Bessa/ 4820 S. 68th St./ Milwaukee, WI 53220. That's it for Milwaukee, now on to Waukesha.

SOCIETY'S PUPPETS broke up after a few weeks when I wrote that last scene report. They used to be best friends and now they are enemies to quote one phrase out of their lyrics. Write to Shannon anyway and ask if he'll put out the demo they recorded before their demise. 418 S. Hine St./ Waukesha, WI 53186. And another band that has met its demise is DISSONANCE. For the area they had a very different sound which some people liked and others didn't. But they too will be missed by some and me. They do have a demo for 2 bux at this adress: 701 S. Grand Ave./ Waukesha, WI 53168. At the same address we have the Butt Ugly zine which pisses some off while giving others a laugh. The next issue should be out by the time you read this. I can't be to sure cause you know how things are. Optophobia number six is in the works. Write to Opto at: W272 N2141 Fieldhack Dr./ Pewaukee, WI 53072.

Right next to Waukesha we have Oconomowoc. My younger brother is starting his own zine which'll consist of art, fiction and reviews. It'll be called Alien Relay. Write to Jake at: Jake the Snake/ 38317 Sunset Dr/ Oconomowoc, WI 53066. Now on to Madison.

Frankly the Madison scene sucks. Sorry. But you got all these "punx" running around acting like Mr. Punk and not really giving a shit's thought about anything else. It's become all fashion. There are a few that still have faith and support it with all they got. When I see these American skinheads going to shows for no other reason than to waste time, I really resent it. It's all fucked up. Enough of my whining. SOCIAL INTERROGATION, always the finicky, changed their name to TWO MINUTE HATE. They've have also added another guitarist and a new drummer. To reach them, write to: c/o Nik Rick/ 517 W. Mifflin St. #2/ Madison, WI 53703. NATURAL CAUSE released a live demo that's pretty good but not worth the four dollars they're asking. They're in the studio right now recording for a 7" they plan to release. We shall see how that turns out. Write to 'em at: c/o Musicscam/ PO Box 4053/ Madison, WI 53711.

OXYMORONS, another virign, played a show awhile ago with BLUDGEONED NUN. I didn't have a chance to see them but I heard from others they had a good debut. Write to 'em at: c/o Frank Rick/ 4614 Onyx Ln./ Madison, WI 53705. Intense Expression zine finally got issue number four. He's tightened up the lay out a bit, but you still get that sloppy like feel. This issue is a lot better than any of the previous issues which means you should check it out at: 5045 Piccadilly/ Madison, WI 53714. Send a bux and a half. No External Compulsion number four is in the works and should be out in a little while. The editor has moved so I'm not quite to sure what his new adress is. My zine, now moved to Madison, is in its second issue. I'm working on ish number three as you read this. I'll review anything that you send me. I'll be moving out of my apartment at the of July, so you can take your pick of addresses: 517 W. Mifflin St.#2/ Madison, WI 53703. Or write to

my parents' house at: 38317 Sunset Dr./ Oconomowoc, WI 53066. All mail will be fowarded to me.

To get a show in Madison write to: Debmutant Productions/ 118 S. Bedford St./ Madison, WI 53703. Boycott the New Loft because they'll take advantage of you if they get the chance. The Loft is nothing but a business.

I'm tired and I'm going to cut it short. Anybody that wishes to contact, do so. This is Matt Pickard (the monotonous one) signing off with a big yawn.

This is Beck Iguana checking back in with the Indiana scene report.

The CD compilation I mentioned in the last scene report is off to the presses. It should be released by the beginning of this month. It's called Children of the Corn and features 16 bands from Indiana. The CD is on Sonic Iguana Records, a new label that Mass Giorgini (from RATTAIL GRENADIER) and I have just started. The bands included on the are TOXIC REASONS (courtesy of Hellhound Records), DATURA SEEDS (courtesy of Toxic Shock Records), RATTAIL GRENADIER (courtesy of Roadkill Records), FIRE HYDRANT, MAN, DELIRIUM, CORNUCOPIA OF DEATH, SCOURGIN' ZOMBIES, UNION GROOVE, INVERTED NIPPLES, GADFLY, YOUNG LORDS (courtesy of Behemoth Records), STRONTIUM 90, STEVE KOWALSKI, TFH, LAUGHTER HOUSE and ASIAN TOURISTS. If you would like to order the CD, send $10 to Sonic Iguana Records/ PO Box 4035/ Lafayette, IN 47903.

Since last month, BIG TROUBLE, GADFLY, MANK RAGE, RATTAIL GRENADIER and TWO PENNY HANGOVER played a benefit for Amnesty at Locomotives, a bar in West Lafayette. About 150 people attended.

RATTAIL GRENADIER, YOUNG LORDS, STRONTIUM 90, ASIAN TOURISTS and LAUGHTERHOUSE played before an audience of 550-600 people between Von's copy shop and Von's records on West Lafayette's Purdue campus.

On April 27, RATTAIL GRENADIER played at the Smell of Death House with Cruel from Madison, WI. ASIAN TOURISTS were also included on that bill, although they played a shortened set, due to technical difficulties (the P.A. blew). Unfortunately, the fact that Purdue was out of session, and because of poor publicity, the turnout was just less than 50.

On May 11, STEVE KOWALSKI and MONKEYFISH played a show at Mugwump's in Indianapolis. On that same night, the Block in Muncie had its final show. Tragic Mulatto, of Alternative Tentacles Records, and FIRE HYDRANT, MAN were the last bands to play.

The 18th saw Jesus Lizard play The Ritz in Indianapolis.

On the 19th of May, VULGAR BOATMEN played a show at the Patio in Indianapolis. The following day, just two blocks down the street, at Alternative Music, Life Sentence, from Chicago, courtesy of Walkthrufyre Records, headlined a show featuring opening acts BITCH HEAD and RATTAIL GRENADIER. During that day, Eric Brockman of Life Sentence took time out to lay down a solo track, produced by former ZERO BOYS vocalist Paul Mahern, for RATTAIL GRENADIER's "Landfill Planet Earth," a song that will be included on the Children of the Corn compilation CD.

The next evening, Indianapolis hardcore legends TOXIC REASONS played at the Patio, with RAW MEAT opening.

On May 25, RATTAIL GRENADIER headlined a show in Crawfordsville, held at the local armory. Also featured were SCOURGIN' ZOMBIES, Dead Lock (from Dannville, IL) and CRYPTIC ROT. Attendance was 184.

The next evening Life Sentence and RATTAIL GRENADIER played together again, this time in West Lafayette, at the Morton Community Center. Other supporting acts included GADFLY, SCOURGIN' ZOMBIES, INVERTED NIPPLES (a 4-hour drive away from their home base, Evansville), TFH and ASIAN TOURISTS. Just slightly less than 300 appeared for that one!

June 2 was a benefit concert for the Hanna Community Center in Lafayette featured GADFLY, YOUNG LORDS and ASIAN TOURISTS. Attendance was just less than 100.

On June 16 a concert in Evansville's Stevenson Station featured a show double-headlining RATTAIL GRENADIER and Lexington, KY's Nine Pound Hammer (of Wanghead Records). Opening acts were PRETENTIOUS WANKERS and INVERTED NIPPLES, both of which put on truly great shows. Attendance was approximately 185.

TOXIC REASONS are now back from their successful European tour, which featured them in a show played on the ruins of the Berlin Wall. Their new album, Anything for Money, is out on Hellhound Records of West Germany for European release, and is due to be released as a CD-only feature by Chicago's Roadkill Records.

DATURA SEEDS' new album, Who Do You Want It To Be, is now available from Toxic Shock Records. DATURA SEEDS features former ZERO BOYS vocalist Paul Mahern and guitarist Vess Ruhtenberg.

ASIAN TOURISTS have replaced bassist Mark Hancock and added guitarist Bill Hamily.

FIRE HYDRANT, MAN will be dormant for roughly six months while their bassist studies overseas. Each member will pursue other projects in the meantime, including guitarist Matt Hart's (formerly of F.O.N.) new band RASTA SNOWHOUNDS.

RATTAIL GRENADIER is currently planning a midwestern tour for this summer. DELIRIUM is preparing for a tour this summer and fall opening for WRATHCHILD AMERICA.

YOUNG LORDS' debut album is due for release in August on Arizona's Behomoth Records.

Any Indiana bands that were not included in this issue, along with bands (from anywhere) wishing to sign to Sonic Iguana Records, please send demos, info and promo packs to: Becky King Iguana/ 305 W. Old Romney Dr/ Lafayette, IN 47905.

Something about leaping lizards to all of you!

There hasn't been a R.I. scene report in ages, so what the hell, I decided to take some initiative.

VOICE OF REASON seem to be arousing the melodic D.C./Berkeley style H.C. fans.

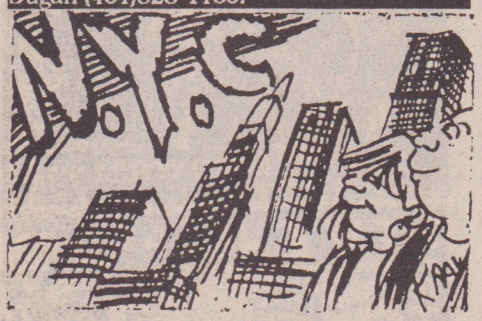
Scene reports

Their second release is out an EP titled Get a Grip. Call Brian @(401)781-2054 for info. NEUTRAL NATION, a Rhode Island HC classic for years have a new drummer and a great new sound. Their third release, More N.N., is selling fast. Write N.N./ 22 North Ave./ Attleboro, MA 02703. UBER ALLES from Newport are funking up the scene with the sounds of reggae/soul/funk/ hardcore. They haven't played around RI much due to attitude conflicts. Get their new tape through Flux records.

BACKWASH, the band that claims to do the drinking for the scene are rocking clubs around town, combine melodic HC with a metal edge. MEDICINE BALL have been making a name for themselves in Providence as well as in Boston. It's hard to classify them but it's kinda psycho mello hardcore — very cool. COURAGE TO BE brings the hard edged New York style to Providence. Their new tape/ 45 is coming out soon, catch it. BONEYARD is another RI HC classic. They've been playing the RI club scene and promoting their tape.

SIX FINGER SATELLITE have been playing quite a bit. They have an alternative HC sound. SQUARE ONE is our resident positive youth band. They've been doing a few small shows and will be coming out with a release. BASS HEAD hold the crown as the funk kings of RI. They've been going through singer trouble lately. If you see a flyer for this band coming to your town, go there! Call Brian or Frank @(401)454-5423. MISSION IMPOSSIBLE are hitting the scene hard with the sounds of hard power, crunchy HC. Call Mark@ (508)699-8467 for info. GRINCH are becoming a hardcore/fun band. They are serious yet funny. A release is due soon (I hope). Derrick @(401)333-6796. For an ear-pleasing experience, get CHANGELING's tape. They have a weird, very undescribe punky/ psycho/alternative/progressive sound. George @(401)454-5467.

THE CURTAIN SOCIETY is my connection to reality. The variety of music sound is awesome. They have a major tour in the making. A CD is coming soon, too. Roger (508)765-5592. WHAT NOW is worth mentioning. They are hard-edged progressive. ACES WILD is another band worth mentioning. They are funky/metal/HC. Andy @ (401)247-1751. I haven't heard a thing from VERBAL ASSAULT lately, maybe another release? RASH have been playing a lot of out of town shows. They are really great and will tour nationally soon, look for them. That's it from the Little State (that's not an island) - Rhode Island. Peace, Unity, & Freedom... DM Bookings: Derek M. (401)949-1549, Derek Dugan (401)828-1169.



Yo! Whats up? My name is Justin, and I'm gonna take you all on a trip to the fair city of Buffalo, New York. How does that sound, not too appealing at first, huh? It even might sound like torture to some, right? Well, I can see how most people view Buffalo, humm. Oh yeah, isn't that the city where it snows all year round, and the major source of water (Lake Erie) is a toxic dump? We don't have major league baseball or basketball teams yet, but our hardcore scene kicks some real serious ass!

First up, we have a plethera (I really hope I spelled that right — *wrong there, dude. -kg*) of bands. Our most famous thus far is

ZERO TOLERANCE, who have a 7" out on Hi-Impact Records, but it's out of print (too bad suckers). These guys really got their act together and have played out of town many times. Some places being D.C., NYC, Cleveland and Watertown. Word has it they are talking to labels about releasing a LP.

Next up is my very own band, called NO JOKE, and thus far we have only released a demo called "Put Into Place." It's available through Hi-Top Productions for $4 ppd. Its pretty old (August '89) but don't fret, we will hopefully have a 7" out at the end of summer. We have played five shows in Buffalo so far, and hopefully have some out of town dates coming up.

Some other bands located in the Buffalo area are SOLID STATE, who have two demos out and rock; WATCHMEN, who have a few demos out, and are said to be working on a 7"; DISCONTENT, who I know nothing about; SLUGFEST, who have a demo in the works; and last but certainly not least TRAIN WRECK, whose humor makes GWAR look like Fozzie the bear.

Well, now we'll look at some local fanzines that I have run across. If yours isn't included, I'm sorry, but I probably haven't got it. First up, Divide & Conquer zine is done by a lad named Mat and myself. Issue 1 is sold out, but number 2 is about ready with FACE VALUE, NO JOKE, ENDPOINT and some other interviews. Point Blank is another zine out. I don't know who you can write to but, it has interviews with KILLING TIME, ZERO TOLERANCE, TRAIN WRECK and others. Step Forward is another local rag that is cool, but I have a hunch that some other zine already has that name (sorry guys).

Well, that's just about the end of our trip, now it wasn't that bad was it? Huh, huh, yeah, admit it, Buffalo sounds pretty damn cool now, doesn't it. Well, if you are in a band and wish to play the queen city, you can reach me, Justin c/o Hi-Top Productions at 50 St. Jude Terrace/ West Seneca, NY 14224, (716)675-8275. Please contact me if you have any questions about the bands in this report, or if you are just plain bored. I'm not a mean guy, don't be scared. I didn't put anyone else's addresses or numbers 'cuz I wasn't sure if they wanted me to or not. Well, you can get Mat Dunmyer of Divide & Conquer at 543 E. Thompson St./ North Tonawanda, NY 14120, (716)692-1603.

Well, I hope you've enjoyed my company, but I must go now, goodbye.

Ho, this is Justin from Suburban Zine with a scene report that is not just about Philly or Erie. CONVICTION is a newly formed band that has members of TRANSMISSION. They had a really cool 7-song demo out and T-shirts that are $3.50 and $8 from the band's singer, a really cool dude. Travis Shirk/ 1148 E. Caracas Ave./ Hershey, PA 17033. Another local powerhouse is EDGEWISE from West Chester, who had a 7-song demo out and have just released a 6-song 7" on Smorgasboard Records entitled Silent Rage availible for $3.50 from Al Spinia/ 1240 Box Elder Dr/ West Chester, PA 19380. See them play around the area, they rage!

FORMULA 43 is a semi-new band that released a 5-song 12" back in December. It has a big Verbal Assault feel to it, without being a rip off, cool, well thought-out vocals and nice guitar work. $5 Jay Zaun/ 820 Winston St/ Hatfield, PA 19440.

The Uni Sound club is a really cool club that has shows every weekend and usually costs about $6 for local bands and around $8 for all the NY bands. Recent acts include: Bad Trip, Dissent and Dmise as well as many local acts.

FOOD FOR THOUGHT is a local band that has been around for quite a while and play an interesting blend of HC that really has to be heard. Their demo is available for $3.50 from Tim For Thought/ 843 Nathan Hale Rd/ Berwyn, PA 19312. STAND UP is a cool band from Lancaster that has 7", a flexi and a split EP, out soon all on the C.I. label Jeremy from STAND UP runs. See them this summer when they tour with IN YOUR FACE. $3.50 to Jeremy c/o C.I. productions/ 154 Wilson Dr/ Lancaster, PA 17603.

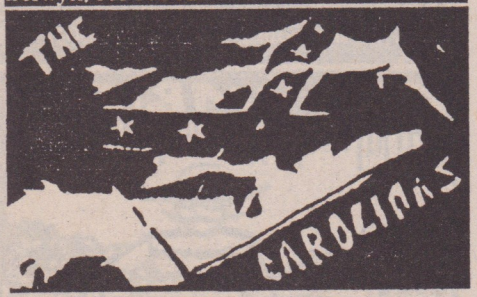
Club Uni Sound # is (215)372-5827 or send tapes to me. Jake prefers S.E. bands because "there is less violence" — well SLAP SHOT is supposed to play there soon, we will see. Suburban Zine # 1 $1. 5 is out now with loads of pics and neat Hare Krishna Hardcore

Scene reports

ON LIFE

CONVICTION

trading cards and White Power cards. That totally rag on them ha ha ha... Justin c/o Suburban Zine Records/ 45 Orchard Lane/ Berwyn, PA 19312.



Hello. I'm down here in Charlotte, NC and the scene here has become so stagnant, I just had to write. So I'm writing.

You see, the scene has been ruined by "ultra" punks and skins. There is one guy who causes most of the violence, but he certainly gets help from his friends. I used to have fun at shows and mosh and everything, but because I don't want to be hit, kicked, pushed down or stomped on all night, now I just stand around. Most of the Charlotte scenesters feel the need to prove how punk thay are by how many people they can hurt and what a severely devilish face thay can make. In the immortal words of TONKA, "You my friend, you are not as punk as me... Everyone's so worried about looking punk."

Now on with the bands and such... Along the same hatred/violence/nazi skin vein is the Charlotte band, VARICOSE VEINS. They play things at speed I've never experienced before, with vocals sort of Accused-like. They have a song called "Seig Heil." I don't know or care if they have a demo tape out.

TONKA plays a style of dork rock that's upbeat and enjoyable. They're made up of former members of TCS and UNVOICED. Their demo tape is $2 from 1792 Sharonview Ln/ Rock Hill, SC 29732. A great posi-core sounding band from Florence would be none other than UPTIGHT. Actually, they have a pretty good positive scene there. UPTIGHT's 7" can be found at 200 Bentree Ln/ Florence, SC 29501.

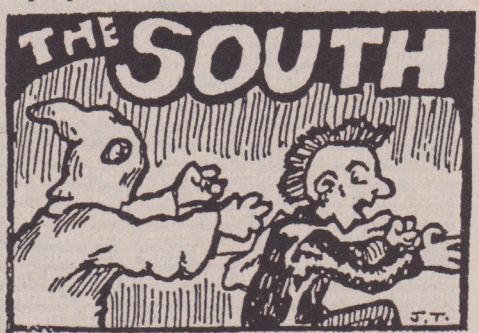
Dave Dreadful is back in town... 7100 Mapleridge Dr/ Charlotte, NC 28210. He does Signs of Life distribution, a truly great service. I'm doing a comp. tape that should be out by the time this is. Send $2 + stamps to Rick Spencer/ 8920 Ryan Ln/ Waxhaw, NC 28173 for a great nationwide comp. tape (modest). I need bands for future comps. No death/metal/stench/gore stuff. My magazine, Unite&Fight, will be out again as soon as Steve Munsell gets his printing press working. Contribute your opinionated editorials! Next issue, I need a pro- and a con-Krishna article. Steve does Family Fest press and distribution at: PO Box 5366/ Charlotte, NC 28225. He's also in my band, JUST ONE ANSWER. We play a lovely blend of NYHC meets ALL, due to personal influences. Interesting!

I guess the biggest local band would have to be SEWER PUPPET. They play thrash/ Accused-type stuff that's great. A great live show!

Charlotte basically has 2 clubs: Milestone/ 3800 Tuckaseegee Rd/ Charlotte, NC (704)393-9035 and 4808 Club/ 5th St/ Charlotte, NC (704)358-0586. Book some shows, you out of town bands!

SLAM CHOWDER broke up. Oh! I forgot about ANTI-SEEN, but you know about their violence and close friendship with GG Allin. Joe Young, the guitarist, is a very nice guy, surprisingly enough. Uh well, to each his own. The singer and his mom had a half page article in the Charlotte paper. ANTI-SEEN?

Well, that's about it. Write me, especially bands. Is OSSR or SOCIAL REALITY still together (equality groups)? Write me. Hi friends & penpals!



Louisiana- It's been too long for LA and even longer for MS, so here it goes. I live in both places and do shows here and there, so I'm going to give it a try since Mary X has been real busy. As far as N.O. goes, there have been a ton of bands here such as Bad Mutha Goose, Melvins, Cramps, Psychic TV, Coffin Break, Sound Garden, Voivod, Tragic Mulatto, Frightwig, etc. There are even lots of local bands (info that later), but there is NO

ARMED RESPONSE P: NIKKI

SLUGS

SCENE!!! The smaller bands don't get any support at all. Actual scene people are far and few between, and David Duke has created more skinheads, especially real young kids (starting at about 12!!!) which are called the microskins. Also, the majority of the shows are 18 and over, and the only all ages shows are rarely at Storyville or a hall show, which is expensive. The only hope right now is if a community run all ages club is started, and it is being worked on and will hopefully be ready by next summer.

What else? There is a bill in the Senate that will make record stores card people at the door if objectionable material is even displayed. If you are not 18, not only could you not buy the stuff, but you couldn't even get in to see it. Nobody really seems to care a whole lot though.

Bands - First, I'm sorry to say RED ARMY broke up. They have a 7" on their own label, the only band from N.O. to have vinyl since SHELL SHOCK. ARMED RESPONSE is a HC band that stuck to the roots when everyone went metal. They got some bad publicity in MRR as being racists and homophobic. I surely don't agree with the lyrics that were picked out, and I do not know the singer very well (I imagine that is who writes them) but I do know Gary and he is neither a racist or homophobic. They are however a good HC band who is trying to revive the scene. They have demos, T's and an extremely limited 7" coming out next month. Write 4304 Richland Ave./ Metairie, LA 70002. CRAWLSPACE are a heavy, almost techno-thrash band. They have gone through some line-up changes and are going to be on Voice of a Red God compilation on Siren Records out of Texas. Write: 506 Folse St./ River Ridge, LA 70123. NEW RELIGION is a band I know nothing about, nor do I care to. They are a white power Carnivore rip-off, so I hear. In a strange way, the SLUGS are pieces of SHELL and AFTER SHOCK. They are very heavy, and sound quite a bit like the Melvins. They have a demo: 2308 Houma Blvd Apt. 620/ Metarie, LA 70001.

SIK is a newer band I do not know a whole lot about. From talking to Bobby, they are searching for a sound, but thrashy hardcore is not too far off. Write: 3057 Lowe Dr./ Marrero, LA 70072. The DETRIMENTZ are a band that started playing shows not too long ago but have been together for about one year. I have not seen them so I don't know what they are about. They do have a demo available for $4 ppd. Send a SASE to 293 Audubon/ N.O., LA 70125.

CATCH 22 used to be FUK around '87. They are the oldest hardcore band in the city (all the rest are crossover types) but I've heard they've gained a thrashy edge. They have

Scene reports

NO DESTINATION P: GARY

demos and stuff and are working on a tour. Write: 4424 Lefkoe/ Metarie, LA 70006. GRAVEYARD RODEO is the oldest band in the city, coming from 1981. They are a pounding metal-core band while still maintaining a fair amount of originality. Their latest stuff is more metal than core, and in my opinion does not compare to their early stuff, but it still rocks. They have lots of shirts and 2 or 3 demos if they are still available. Write: GYR/ 503 Community St./ Arabi, LA 70032.

EXHORDER is the big name metal act from N.O. They used to be more thrashy and involved in the punk/HC scene. They have a slightly heavier and tight sound now, which tends to cater more towards the metalheads. They are incredibly talented and sound great if you are into that sound. They have plenty of stickers, shirts and demos: 1905 Howard Ave/ Gretna, LA 70056. The MOON CRIKITS are a band which I am a little confused about. They have that new psychedelic metalfunk sound which is pretty popular these days. They are pretty talented and the vocals are great. Here's the confusing part: their first two shows were definitely aimed for scene types, and the show I saw was great. All of a sudden they start playing at a semi-posh uptown preppie-type club for all the teenies. The show I saw there was unenergetic and not exciting at all. The new material is also not as good. They have shirts and demos: PO Box 791182/ N.O., LA 70179.

MALIGNANT MINDS are also a band I'm not sure about, but Danny is a real cool guy. He tells me the skinheads hate them, but that isn't anything new. 4417 Jaspir St./ Metairie, LA 70006. I think the only punk-type band is CAPTAIN MEATHEAD. They have a funky edge and are pretty silly. They are also talented. I have only seen them once, but I liked them a lot. Write: 2705 Sells/ Metarie, LA 70003.

Bands I know less about include SOILENT GREEN, PARALYSIS, FUCUS and RUDE AWAKENING. Oh! NO DESTINATION! I just saw them and they were pretty decent. Funky type metal, maybe along the lines of Murphy's Law. 2000 N. Turnbull/ Metairie, LA 70001.

There are only two record stores, but they are both pretty good. Underground Sounds is about the most exciting thing in the scene right now. Lots of out of print, hard to find, nearly all vinyl record store. Call: (504)897-9030. The other is Spinal Vinyl. Not as much here, but I find neat things every once in a while (in French Quarter).

As far as places to play are concerned, things are kind of messed up. If you are a really established band (Bad Brains, Soundgarden) Tipitina's would be good. Call Sonny: (504)891-8477. Big Bands (DRI, Melvins) also play at Storyville, and it is all ages. Things always seem to go wrong there, though. An advantage to either of these places would be a large crowd. Muddy Waters is a decent place to play, but going straight through the bar is suicide. (504)897-4707. Bands from L7 to GI played there, but get a promoter to book it for you. Charity 's and Utilities are newer places we are trying out. Hall shows are ok here, but your best bet would be to go through a local band. Here are some promoters' numbers: MaryEx 288-9551, Deborah 283-4611, Colin 738-9416, Doug 737-6453, Pam 282-5614. Most of these people work together and all their area codes are 504. If these people cannot help, then call a local band (or write). I know that N.O. has had a bad reputation for the past couple years, but there are still people that care and are trying to get things back in order. If you have come through before and got screwed, we're all sorry. Things just aren't like they used to be here or anywhere for that matter. Anyway, if your passing through the area, we'll do all we can to do a sucessful show.

I'm going out to play now, so you'll here from me later. Goodbye, K.C. Write to my MS address: SS box 6484/ Hattiesburg, MS 39406-6484. Oh! I forgot two bands, SKIN SECT and HAATE, sorry guys, goodbye!

Mississippi- Hello! It is me again but this time it is MS. I'll start with H-burg. The scene here was happening around '87; then it died, around the same time N.O. did. I moved up there last August and met Kelleigh and we decided to do shows. Things started picking up a little — Rip, Fuct, Fugazi, Firehose, Victims Family, Plaid Retina and others did ok. The crowd on a good night will range from 100 to 150. The people are nice up there and everyone always has a place to stay and usually food and a good party. There is only one place to play, but we are working on that.

Local bands had included BEAGLE VOYAGE, a college rock band who were great, but they broke up. GUILT MONKEY are a more experimental type band. They have a rock type feel to them, and they are noisy, almost T&G type stuff. They moved this summer though. SPAM DAGGER is the only punk rock band in H-burg, and they have only played once. They are going through some changes, and they rock. FLING HAMMER is a funk RHCP type thing. They are pretty good and are all pretty talented, but they have seemed to make a lot of enemies, probably due to their rock star attitudes. The most promising band around would be RAISED BY WEASELS. They remind me a lot of Camper Van Beethoven. They are pretty good and are nice people. DALI ATOMICUS is a psychedelic '70s kind of weirdness, and I like them. CADILLAC OF WORMS is a new band and I have no idea what they sound like.

H-burg has one zine called Wormfeast. I like it a lot. The editors seem to have made a lot of enemies because they make the mortal mistake of expressing their opinions. Ish #3 will be out in late August, so write and contribute anything you'd like: KC ss/ Box 6484/ H-burg, MS 39406- 6484.

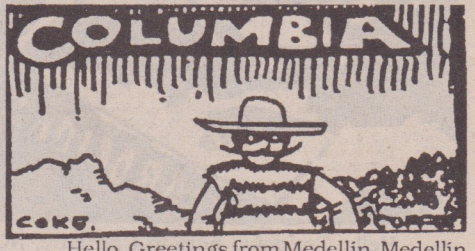
The one cool record store is run by a cool guy named Kenny. I think he is going to get rid of vinyl soon, so I do not know how it is going to end up.

Oxford seems like a weird place. As far as shows, every once in a while there will be one, but most bands go through Memphis, about an hour away. A very cool zine comes from here though. It is called Assault With Intent To Free. It is big and on newsprint, and pretty interesting. Seems to cater more to Memphis than Oxford though. Newt is cool so write him: AWITF/ PO Box 1484/ Oxford, MS 38655. The HILLTOPS come from here. The time I saw them they sounded like REM, but I really couldn't tell you for sure. BLACK PLAGUE are a band I know nothing about with the exception that they are HC. Jackson used to have cool shows and a happening scene a few years back. I have not heard of any shows there in some time. Will tells me that the AMAZON ZULU BABIES are cool and progressive like. He also tells me that there seems to be a cheesy punk band starting, but he does not know much about them. I do not know of anyone who does shows there.

The Coast is having metal type shows, and pretty big names at that. DRI, Sick of it All, and metal type stuff is coming through. This lady (I forgot her name, sorry) is doing these huge all age metal extravaganzas. I do not know of any local bands in this area with the exception of the AUGUST SONS. They sound like Joy Division type stuff. They have a hard to find 7", 12" and a cassette. They are getting airplay up north on campuses. They are also touring right now.

That's about it for MS. For any addresses of the bands, get in touch with Newt (AWITF) for northern MS, and KC (wormfeast) for the south.

Goodbye - K.C. I do not have a phone yet, but for shows, write to the H-burg address, or try calling Kelleigh at (601) 544 5030.



Hello. Greetings from Medellin. Medellin is a little city, the industrial center of this country. Actually living a state of brutal violence. The mafias are the main source of urban violence. The youth is very stupid. There are gun men from all ages, even boys. In addition are the paramilitars, guerrilas,

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Scene reports

death squads — a huge corruption. But Mr. President says, "The last year was a big one for the economy, the unemployment rate has diminished, the public force has been duplicated; we will destroy the violence." But they are violence. So?

Alienation, conformity, constant social degradation, bureaucracy. The hate takes possession of the city, reigning with violence. Widows, orphans, innocents, all suffering before an indifferent world. A world of inhuman humans.

And our scene? Our scene is very small and divided, but it survives. The ego, envy, insincerity, stupidity predominate in our local scene. Always criticizing the alien stupidity while we ourselves sink in our own stupidity. We think to walk forward, but we walk in a vicious circle of stupid attitudes. It's necessary to take conscience.

From 1987 any bands recording their own records. Metal bands like REENCARNACION, ASTAROTH, PARABELLUM, BLASFEMIA and HC/punk bands like IMAGEN, I.R.A. LA PESTILENCIA, they are recording independently.

Some of these bands are dissolved. Now there are more more HC/punk, thrash, grindcore and metal bands. CONFUSION, DEXKONCIERTO, MASACRE, R.D.T., TEMPUS, HERPES, B.S.N. are some that will record vinyl this year.

Now, just out is La Cuidad Podrida Vol. 1, the first hardcore compilation produced in this country. Seven bands from Medellin, 30 songs. The record has a regular sound, but the music is great.

DEXKONCIERTO was the first hardcore band here. From 1988. They play very good HC/punk. A lot of songs. Contact: Carlos R./ Kra. 58 #2-B-88/ Medellin, Colombia.

R.D.T. play thrash/HC. Their first EP is recorded but isn't out yet. Their lyrics have an oriental influence. Good music and good ideas. Contact: Elkin Ramiro/ Kra. 44A #81-69/ Medellin, Colombia.

H.P./H.C. is thrash/punk. Only nine songs, all very good. Now this band is dissolved. I was the drummer.

ATAQUE DE SONIDO is noisy hardcore. Powerful, a truthful sound attack. Very good stuff. Many rehearsals. Contact: Fredy Rodas/ A.A. 8322/ Medellin, Colombia.

CRIMEN IMPUNE is a very good HC/punk band. Female singer with much force and a very coarse voice. Their music is very original. This society is unpunished crime. Contact: Ivan Lopez Suarez/ Transversal 53A #53-11/ Caldas (Antioquia), Colombia.

CONFUSION has just released their first EP, a flexi. Very good sound. Powerful grindcore with lyrics in English.

REENCARNACION and TEMPUS will record their first split EP. Metal and grindcore of the best. Two bands with very original music.

Other bands that will record this year: B.S.N. - fast hardcore, strong and rhythmical. HERPES - brutal grindcore, great music; nobody's better. DISKORDIA - they bring honor to their name, as the music is discordant.

If you are interested for more info and local stuff write to Tomas Alvarez/ Kra. 40 #44-112/ Medellin, Colombia.

Hi, were Onlio & Stanlio, so here is what we are going to say about the Yugo/ Beograd (Belgrade) hardcore & punk scene, so give us a short reading.

Onlio scene report: All the things being a strong part of the punk scene are still existing here in Beograd. There are a few very good fanzines, over 30 bands, a regular radio show has been running, we have 3 to 4 gigs happening every week, so generally all the mentioned things are quite enough in number to awaken the scene and people around the scene as well as putting Beograd in the center of the underground movement in Yugoslavia.

With little trouble and little effort almost any band can play at the two places in the town, at Drugi Novi Klub and at Dadov mini rock scene where the younger bands take the opportunity to play. Of course there have been more regular gigs held at the school, high schools, local communities, etc. These days are hard to find a band without a studio demo, things are getting changed in that way. The music styles of bands are varying a lot, from pop-punk type like Buzzcocks over the political sounding bands and oi approach to the raw disorder hardcore sound. Here is some information on the bands.

BATMAN is an old punk band, Ramones type but even though a bit slower than them. Their biggest problem seems they are unpracticed. KONTEJNER AD, on the other hand, practicing a lot and they are a fast, melodic punk rock with excellent lyrics. Recently they put out a cassette themselves, even though the band had small number of gigs. EX-CESS, their musical approach called punk-core, and I for one have nothing to add to it. The only thing worth to be added is they are the best live band in town at the moment. KLASNI PROBLEM is a skin/oi band influenced through the lyrics by the socio-political situation in their area. But they need more practice. SAHT is again another skin and oi band. Their music is simple and they have some interesting lyrics.

POBUNA is an older band now playing a bit of psychedelic music mixing it with oi. TRACTOR DRIVER and HERPES DISTRESS are the two younger bands (although H.D. are not the same members like years ago; it's a completely new band, but under the same name). SWELLING SWELL play a wild, fast hardcore with the raw vocals that are influenced by Disorder/Chaos UK. 3 DEBELA PRASETA and N.M.I. are some of the newest names in the hardcore scene and have a bit of rap style through their musical approach. D.L.H. has reformed after almost 2 years and again they have gathered all together in the original line-up; let's see them in the future. There are many more names to be spoken of so I'll just mention some of them right now: BUZZBOMB, PP, POGO, RIKVERC, NOB, SKANDAL, PROTES EPICENTAR LUDILA, MARSHALL KIDS, SLJAM, B.G. DOLLS, BULL TERRIERS.

Now on the fanzines: Uedskazanje should be soon out, finally. The editor is in the process of putting all the information together and the cause of the delay seems to be the lazy people who should've written to Predskazanje much earlier. But anyway let's hope number 3 gets published soon.

Body & Soul's editor is preparing number 2 (already out now ed. Stanlio). Number 1 is in the skatecore trend, number 1+1/2 was dedicated to a Yugoslavian punk scene and number 2 seems to remain the secret. Let's hope it will be a good shot. Rebels is completely finished now and has most of the material on the Yugoslav punk scene. It should be soon available. No More Heroes number rockers. That's all from me, more from Stanlio now.

Stanlio scene report: Howdy folks. How're you? Where are you now? Still alive and kicking or failed into apathy? Anyway it's been like 9 or 10 months or even more since my latest report. My previous sent report should've been published in MRR in December '89 but was sent back to me by Tim Yohannan telling me my report was too long, crazy & depressive. And that was not a democracy that MRR gives to you readers. I would've given all my hopes to write one more... Then Olio showed up, by coincidence!

Should we believe that it took 55 years the Jugoslav monetary fund to legalize exchanging the national currency "Dinar" at banks for foreign currencies? What we are witnessing is called "a redomination of dinar," that's how they say in the newspapers. As a distribution service and a label I was one of the million people expecting the promised miracle starting January this year. And... it happened! Many people have rushed to the banks to get dinar exchanged after they heard of the news. It was unbelievable. Until then the only source to exchange currency was a black market — now a sad piece in the history, let it never happen again! So what are you waiting for? Send yugo punks catalogs and lists; they'd be interested in ordering records and stuff.

Except the redomination of the national currency the political situation in Jugoslavia has been changed a lot. The political party system has been reformed after 40 or so years! There are many parties in Jugoslavia these days. Some are pro-fascist, some call themselves radicals, some are called democratics, some "free communists," some independents, etc. People can choose. But what I see now is that all the parties still haven't got a stable financial source — some are very poor despite that they have smart, intelligent people as members (rich people

too) but they do not advertise. The croatian political party called Hdz did a lot of advertising before the election and they won, although some newspapers and tv chanels say they are a pro-fascist party. In the republic of Slovenia the political system is democratic but divided (within the party's system) half and a half into the hands of previous communist-influenced politicians and the new ones (democratic party).

Here in the very east of the country, in the capital of Jugoslavia & the republic of Serbia, communism is still strong, which is really bad. It's not bad in the meaning of the name as being the system that does not allow younger people to replace older people — in radio, tv, newspapers, shops and elsewhere. But things seem to change. Around 4,000 habitants in Belgrade have been registered as private companies and shops in only first 4 months this year. Let's hope the economic situation get better soon. As being one of the 4,000 of the companies in the capital I can tell you a lot about this. It took me 2 months to get all the things legal. But then the biggest problem for us, independent companies and shops, being a customs tax which is 31% (taken from the total amount of goods and the postage!) plus some more for the transport organization you deal with. The general tax has been divided in the 4 parts: 20% and another 18% on to the circulation of goods, 3% on army & 5% is tax paid as the difference between the paid price of the goods and your own (final price). These things are not funny, so even though we accept the government system (in fact the system given by the republic of Serbia), we must deal half on black and half legal. Though I bet there are many of us dealing on black!

Back to the music now. OVERDOSE have recently played in Tuzla along with some metal/thrash bands like DAMAGE, LUDILO, BLOODBAT and more. They seem to be one of Belgrade's best hardcore bands at the moment. They've got a 12-track demo available; check it out. As for BRAINSTORM, there have been changes in the line-up. BRAINSTORM now consists on the two members, Sale (the drummer of OVERDOSE) plays drums and guitar and I do the vocals and probably will do bass. Musically we're still the same, very noisy grindcore/anarchopunk, with political lyrics. We have a 60-minute VHS video tape available now, and BRAINSTORM's old tracks will be appearing in few comp. LPs and EPs. Check it out. ROBNA KUCA seem to be a quite cool rock'n'roll band, sort of faster Dr. Feelgood. They have 2 or 3 demo tapes I guess, I think they are even better than Partybreakers at this moment. They are regularly playing wherever they can.

Something on the radio show and distribution. The radio show, being mentioned by Olio is run by myself. It's called "Thrasher" and it's broadcasted by the help of the Youth Radio B-92. It's on the 92.5 FM ,every Saturday from 7 to 8 p.m. One hour per week gives listeners lots of information, lots of new music, independent releases, talks about various topics, etc.

There's a distribution service too, again it's I who does the private export & import co. The catalog is being published and is available for $1. If someone's interested I have received around 20 catalogues/lists by now but I need more so please get in touch with "Intermusic."

That's all at the moment, and no, we're not Onlio and Stanlio, we were Sunjka Dejan of Go-Go! Recordings & Tapes and Gvido (George). Thanks for reading, write us at: Sunjka Dejan/ Go-Go! Recordings/ Ulica 80 Nova 1/12/ 11030 Beograd-Yugoslavia... INTERMUSIC/ Strahinica Bana 43/ 11106 Beograd/ Yugoslavia. Phone: 38-11-182854 everyday from 3 to 5 p.m. except Saturdays Sundays. For radio airplay please send promo recs/tapes at: Thrasher radio show, Omladinski Radio B-92/ Post Fah 264/ 11000, Beograd/ Yugoslavia

Apuva! Nick from pogo video here with the Finnish scene report! In April I moved from New York to Helsinki and I've been busy checking out shows, reading Finnish zines, etc. It's been a long time since there's been any news from here in MRR so I thought I'd let everybody know what's happening here. Now that it's summer there's a lot of rock-festivals all over Finland. June 2&3 was the largest one, Provinssi rock. It was in the town of Seinäjoki which is about 4 hours from Helsinki by train. 10,000 people were there. Everyone brought along bottles of liquor, and there were two beer tents as well as various kinds of food including pizza and vegetarian food. The Mission U.K. and The Cramps were the bands everyone came to see. It rained while The Mission played and it was obvious The Mission was happy about that; it made the perfect atmosphere for that kind of music. The Cramps played a great set, lots of old stuff as well as their new tunes. SIELUN VELVET played also. They have been around for years. Their music always varies from album to album, sometimes punk, sometimes psychedelic. They played a set of cover songs at Provinssi. Another Finnish band at Provinssi was ELECTRIC BLUE PEGGY SUE AND THE REVOLUTIONS FROM MARS. They have a punk/early hardcore sound. They have a live LP and three mini-LPs available on the Gaga Goodies label. The same guy that runs Gaga Goodies also does the zine Ratbeat. It's in English, around probably the best Finnish zine. Every issue is packed with Finnish and international music info., interviews, reviews, etc. It's available for $4 U.S. from PO Box 361/ 00121Helsinki, Finland. Some other bands that played Provinssi were the Stone Roses and Nomeansno. There was plenty of world music bands also. There was a main stage, a music tent and two world music stages. At night there was sleeping space available in a school for cheap. Some of the other rock festivals are midsummer's night rock festival with mostly Finnish bands, RUIS ROCK with Midnight Oil, Soundgarden and more bands and KUUSROCK with Alice Cooper and a lot of Finnish bands.

One of the best new bands is THE 69 EYES. Their EP has just been released on the Gaga Goodies label. They were signed for the record after their second gig. They were formed on the full moon night of September 1989. Their singer Jyrkie smashes the mike stand, which always has a rubber skeleton attached. They sound a bit like the Stooges but harder. The lyrics deal with vampires, horror, etc. Their two track EP Sugarman/I'm Alive comes with a sticker and comic book in which Jyrkie turns into a vampire and is killed by van helsing's daughter! For more information and the EP contact THE 69 EYES information crypt c/o Gaga Goodies.

RADIOPUHELIMENT was formed by former members of KTMK. They have released two EPs and two LPs. They play fast hardcore that sounds a bit like early Die Kreuzen.

PASKA has released two EPs, one of which is on Gaga Goodies. PASKA is a one man band, he screams into two mikes. He does cover songs of all sorts while jumping around like a maniac. Sadly PASKA has broken up his one man band!

WANNA-BEES have three albums and a couple singles on Gaga Goodies. Their latest LP Vacation was recorded in Australia and co-produced by John Hresc who's worked with the Hard-Ons. I'd have to say the best way to describe their sound is pop-punk/early punk.

SLEEPY SLEEPERS have many albums. They always have something new to make fun of on each album. They usually have a stage show to go with each LP. They've dressed in women's clothes, as Elvis, they have a video Rocky VI which makes fun of Rocky movies; these guys are hilarious.

J.M.K.E. is from Estonia, which used to be a part of Finland before Russia stole it. They have an original punk sound. They have two EPs and one LP on the Idiot Twins label (other Estonian bands are on the label too) whose address is PO Box 301/ 00121Helsinki, Finland.

PELLE MILLJOONA was the first Finnish punk band. After years of playing punk little was heard from him. Now he is back doing accoustic music with political lyrics.

Some old Finnish punk bands that have broken up and released LPs which are no longer available are RATSIA (look for their double LP Antologia), MUSTA PARATI (who had a ex-PELLE MILLJOONA member on

THE 69 EYES

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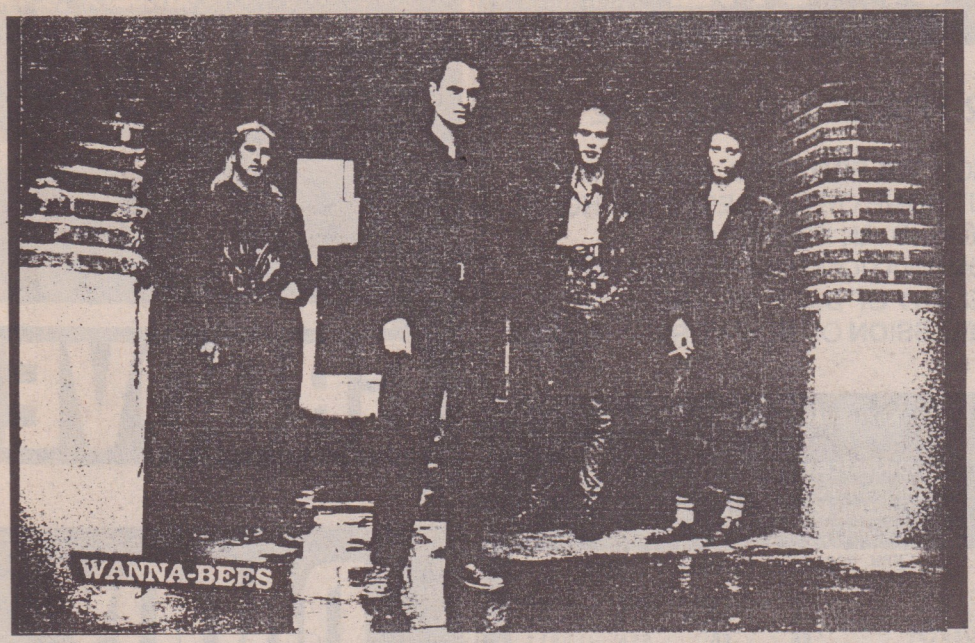

WANNA-BEES

guitar) and BRIARD with Snot Malmi singing the Finnish punk classic "I Really Hate You." Snot Malmi has now formed the hard rock band PETE MALMI AND HIGH SOCIETY. All these old records will be very hard if not impossible to find, but they are well worth looking for.

AIRDASH and STONE are the best thrash metal in Finland. There was massive stage diving when STONE played at a rock party organized by the zine Rumba. It was held in a warehouse which has been turned into space for artists. It was free and there was even a laser light show.

SKIN AND BONES have vinyl on Gaga Goodies. Last time I seen them play they opened the set with a cover of Repo Man! They have a melodic early punk sound.

PEER GUNT have many albums. They sound like Motorhead.

NE LUUMÄET are the Finny Ramones! Their vocalist Joey looks exactly like Joey Ramone. Their first album is them doing "Sheena Is A Punk Rocker" and other Ramones classics in Finnish. Their second LP, released last year still sounds Ramones-y but it's a bit more hardcore and all their own songs.

SMACK is a hard rockin Finnish band who sing in English, but they've moved to Los Angeles.

In May I went to a show called Hardcore Holocaust II. DOCTOR AND THE CRIPPENS played, as well as Momido 7 from Germany. Finn bands that played were OPPRESSION, AMEN and RYTHMIHÄRIÖ are noisy, screaming ultra fast HC, much like Extreme Noise Terror. There was a lot of wild slamming and stage diving to both of these bands. AMEN has an EP, contact Kimmo Porras, Päivänkujal-3 C12, 02210/ Espoo, Finland. RHYTHMI-HÄIRIÖ has an EP out on Spine Farm, PL 1370081/Helsinki, Finland. Spine Farm also mailorders zillions of other hardcore records. The first Hardcore Holocaust was in April. FUCKING WORLD, XYSMA, TURUNTAUTI, RYTHMIHÄRIÖ, DEATH TRIP and KLAMYDIA played. Unfortunately the show was April 15 and I arrived in Finland on April 16 so I can't tell you anything about it obviously. The third Hardcore Holocaust is scheduled for June 29.

Legendary Finnish punk band TERVEET KADET will headline this slamathon extravaganza.

PSYCHOPLASMA is another great band with a '77 punk sound. Check out their jammin single Annabel Lee/Skitzo on the Gaga Goodies label.

DEAD ALLISON is another crucial band on the amazing Gaga Goodies. They play fast, energetic punk with snarling vocals and wailing guitars.

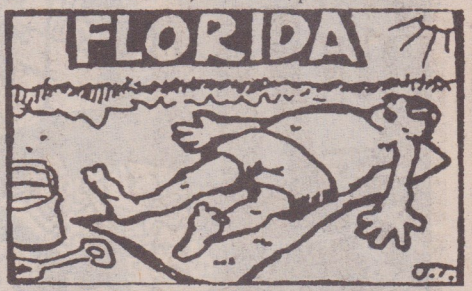
Radiocity and Radiomafia are the two cool radio stations here. They both play a wide variety of music including punk, hc, metal, thrash, reggae and ska. Foreign bands playing in Helsinki are usually interviewed on Radiocity. The Provinssi rock festival was broadcast live on Radiomafia. There are only three television stations here and they are only on the air a few hours each day. They are much more open-minded than American TV though, nudity and cursing are allowed. Occasionally very good documents are shown. Last month I saw Ensami London (Alone in London) which is a documentary about runaway teenage punk rockers in London. SNUB TV is shown here also.

Finland is one of the most expensive countries in the world. A beer in a bar costs 23.30 Finn marks, a pack of cigarettes is 13.40 Finn marks, the price of a record album is about 70 Finn marks (one U.S. dollar is a little less than 4 Finn marks). Finnish culture is great, Finns love to get drunk and love to go to the sauna. In almost every apartment building there is a sauna. Finland is also a very beautiful country. Even in Helsinki there are parks, trees, lakes and the ocean everywhere.

Well I guess that brings this report to an end for now. This is not meant to be a complete Finnish scene report, just a bit about bands I know or have seen. Any Finnish bands who wish to be included in my next scene report please contact me with information of your latest happenings. Last but not least, a big hello to Ernie, Ed, Jimmy, Jinx, the Miller brothers, the Radicts, Nausea, Ralphie Squatorrot and all the other cool people in New York.

Nick Anarchie c/o Carl/ Liusketie 2.6.85/ 00710 Helsinki 71/ Finland, phone - 372004.

PSYCHOPLASMA



Alright! Alright! This is what the real S. Florida is all about. To start with the hottest band down here right now hands down is POWERHOUSE. Their 7" is in 2nd pressing on New Age Records. The 3rd pressing is on the way. Contrary to popular labeling POWERHOUSE is not a straight-edge band. The previously planned tour has been canceled, although they are preparing to go into the studio to work on some new material with a new harder hitting sound.

The BELIEVERS and G.S.P. are currently very busy recording up in Tampa for their LP. FWA is back to a 3 piece after losing longtime bassist Eric. QUIT is coming out with something soon which will only be released on CD aimed at the college-oriented crowd. They have a very energetic Doughboys/ 7 Seconds type of sound. From a little further up north SLAP OF REALITY and AWAKE will be touring this summer.

As for clubs the Cameo has moved onto bigger things and no longer book hardcore shows. The Junkyard, due to prior problems,

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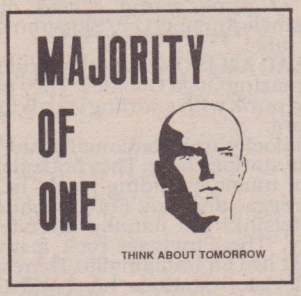

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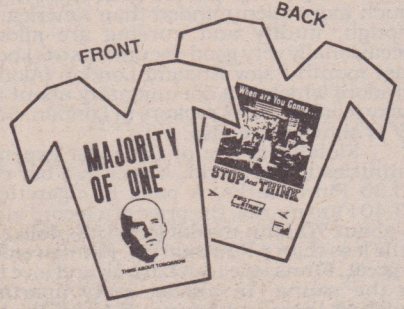

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POWERHOUSE

only will let in half of the regular attending crowds. Reggae Rockers took a crack at booking a hardcore show. Unfortunately the bands found out the hard way that the club had no equipment. The bands had to rent their own soundboard 1 hour before they were scheduled to play. On the flipside in mid-July the Thrashcan will be opening on South Beach with bands booked solid for 2 months. Ivan (POWERHOUSE), Evan (FWA), and Rabbi have formed a label called Slugfest Records, with a South Florida compilation on the way featuring FWA, POWERHOUSE, QUIT and few other local bands.

One of the most controversial subjects in S. Florida currently is Grudge. They are a skinhead oriented gang who are very involved in the scene downhere, and have done nothing but help at shows by stopping fights and keeping trouble arousers in their places. Basically they are all a bunch for really cool guys. Don't let the image fool you. Okay that's it -- the straight facts-maybe not too it's all there... Julie.

For further info on bands and clubs-write: Julie Roberts c/o POWERHOUSE/ 18851 N.E. 3rd Ct. #404/ North Miami Beach, FL 33179

Hi from Prague, from Czechoslovakia.

Here's Bergamo again. Situation in Czechoslovakia is very strange now. I can't say it's good, or that it's bad. The political situation is chaos. Most problems is with nationalists in Slovakia. They are talking and talking, that from Czechs they are under repression and that we suck them. They don't like our name of state Czechoslovakia, so we are Czech and Slovakia now. It looks like Rock 'n' Roll! And it is a lot of new movements, new parties, but mostly with stupid programs. Sovietskie soldaty - Krasnaia Armia are leaving our state, but at a very slow pace. And economical situation - bad. Prices are higher and higher, first unemployed people are looking for jobs and biggest crises are with flats.

In music the situation is better, but "good" isn't possible to say too. Last month 62 record label were registered, it was three oficial labels before, but most of that was dead the start before. This month there is 50 only and I think by the end of the year there will be only 10. There are a lot of concerts now, but surprise - no audience. When concerts were prohibited, there were 200-500 people at a concert, now, when it is not prohibited there are 100 people at a gig. But one problem still exists. Night clubs. We had four clubs in Prague and two of them are closed already. The best club was Kotelna, now closed. Only two clubs are still open - Na Ujezde and Snehobila Kocka (Snow White Cat).

First Punk'n'Oi compilation is out, it's called Rebelie. 7 Czech groups on it: PLEXIS - bored, TRI SESTRY - stupid, FABRIKA - good, ORLIK - ??? I don't understand what it means, SANOV I - good, NA SROT - once HC stuff, very good and DO RADY - nice punk with intelligent lyrics. Better punk stuff you can hear from LP of VISACI ZAMEK (MRR#83 new bands). Their first LP, I think - very good music. They are working on their second LP now.

Mikolas Chadima has first LP with MCH BAND. It's called "Es Reut Mich F...". Very, very, very good. One of the best records in Czech. And PULNOC with GARAZ have out split maxi SP. LP of PULNOC will be out soon, I hope. And LP of SANOV too.

I must say that this is the first time in history, when it's possible to but alternative records in Czechoslovakia! Foreign groups can come to Czechoslovaskia now without problems, so we say JAY WALKER and YOUNG GODS from Swis, DOUBLE NELSON from France, UNSTOPPABLE SEX MACHINE from England and further. In the end of August HOLY GUNS INC from Italy will play here.

That's all, I think. My project "For West" is ready now, I'm sorry, that it's so late, I promised it to a lot of people a year ago, so, whoever is interested in the Czech alternative scene, write to BLACK HAND/ Petr Bergmann/ Korenskeho 13/ Praha 5/ 150 00/ Czechoslovakia.

And some further addresses: VELVET UNDERGROUND ag./ Ivo Pospisil/ Na Vaclavce 20/ Praha 5/ 1500/ CSFR.
TEPAN/ Petr Ruzicka/ Konevova 213/ Dubi 1/ 417 01/ CSFR.
GLOBUS INTERNATIONAL/ Dejvicka 31/ Praha 6/ 16000/ CSFR

VISACI ZAMEK

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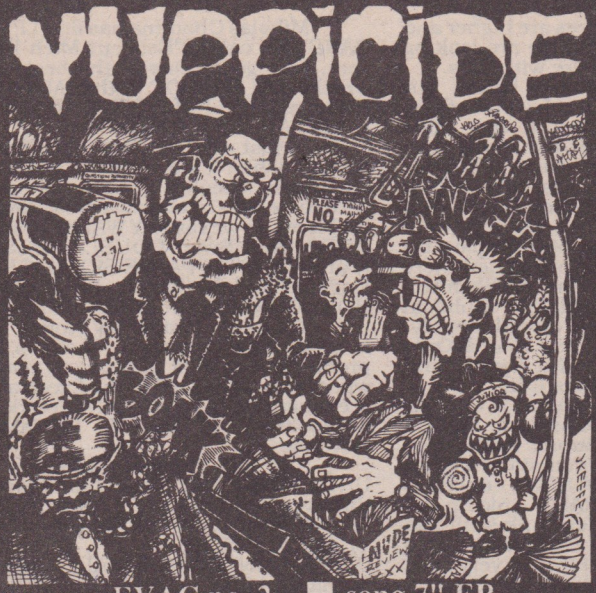

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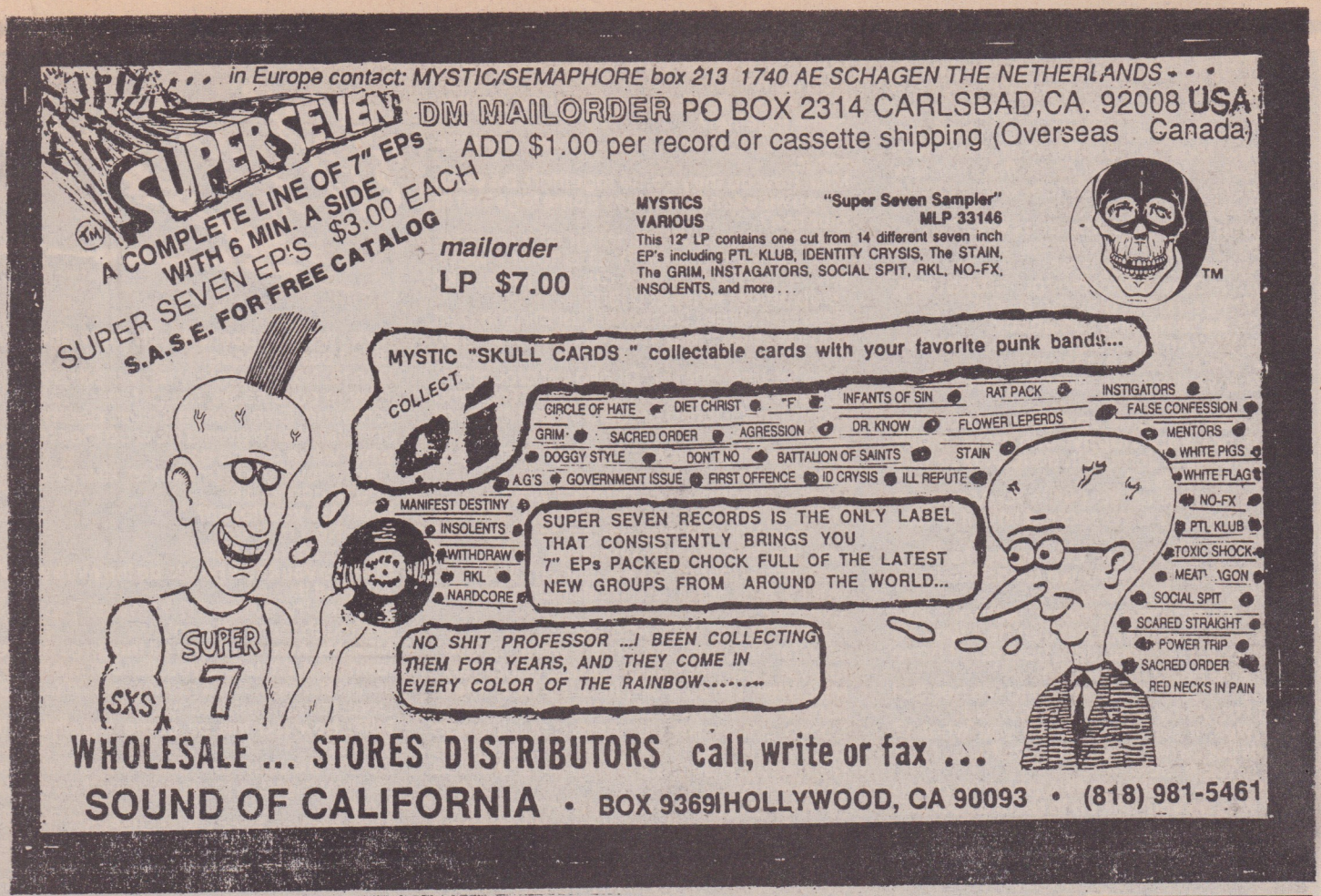

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L7 totally kick ass. I can pretty honestly say that they're one of the best and most unique band on SubPop as well as one of the best live bands I've seen in a while. This interview took place after their show with Frightwig at the Kennel Club. This interview was conducted by Lance with various comments by Mike LaVella.

MRR: Who's who and who does what?
Jennifer: I'm Jennifer with the voice that's running out and I play bass.
Donita: I'm Donita and I play guitar and I sing.
Dee: I'm Dee and I play the drums.
MRR: So we're missing somebody.
Donita: We're missing Suzy, she's on a coffee break. She's a coffee achiever.
Dee: She went out with some friends for some coffee.
MRR: Since this came up earlier, apparently you're not very happy with your many comparisons to Joan Jett, (*laughter*) so why do you think this is?
Donita: You tell us. You write for Maximum Rock n Roll. This is the second time it's happened.
Dee: Why do we get compared to Joan Jett? Do you really think we sound like her?
MRR: No, I don't think so.
Donita: It's grasping at the air. Tell that flunky that keeps saying that shit that he's way off base. Look, I like Joan Jett, but I don't have a shrine to her in my kitchen.
Dee: And I don't think we sound like her. So I don't know why they would say that.
MRR: Well, if someone asked you what L7 sounds like, what would you say?
Dee: Grunge rock.
Donita: With touches of Air Supply. (*laughter*)
MRR: Who do you look up to as far as bands? Who do you compare yourselves to?
Dee: I look up to a lot of bands. But I don't think we sound like them.

Donita: It depends on how high the stage is God damn!
MRR: Who writes the songs and how do they come together?
Donita: Suzy, myself, and Jennifer write the songs.
MRR: How do they come together? Do each of you write songs? Do they come together at practice?
Jennifer: You know it's not at all methodic. They come together in all different ways. We've had songs that are just jams. Like "Broomstick" was just a jam.
Dee: Sometimes Donita will just bring in a riff and it will start there. We'll all start working on it.
Jennifer: Like "Shit List" Donita just brought in. But that also came out of a jam. "Fast and Frightening" Donita brought in and it was all done.
Dee: Jennifer wrote "Through". She just brought it in.
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Jennifer: Sometimes we just rip shit off. (*laughter*) Sometimes we go to Joan Jett and the Blackhearts rehearsals and rip off their lyrics. (*laughter*) Like "Shove" is really... what's that song about standing by the jukebox?
Donita: "I Love Rock And Roll".
Jennifer: By Joan Jett. That's what "Shove" really is. Listen for the similarities. (*laughter*)
MRR: Well, I'm sure Jim had the best intentions when he wrote the review.
Donita: Jim Shmim. He needs a quick lesson and I'm the one to give it to him. (*laughter*) No, I like Joan Jett. But it's not like she's God or anything.
Jennifer: She's kinda wimpy don't you think?
MRR: Okay, you're not wimpy. What about the lyrics? Does Suzy write the songs she sings? Do you write the songs you sing?
Donita: Yeah, we do pretty much.
Jennifer: But I think it's gonna change soon.

Donita: I'm writing more and I'm letting Jennifer and Suzy sing more.
Jennifer: I sing all the hardcore covers.
MRR: What inspires you lyrically? What is "Shove" about?
Donita: Suzy and I just got together and wrote it. It's just true life I suppose. My landlord truly does not like my dog.
MRR (LaVella and not Lance): Suzy hasn't been laid in months?
Jennifer: It's true.
MRR (LaVella): I'm on it.
All: Go! We'll pay you!
MRR (LaVella): Does she like me?
(*the conversations begins to disintegrate until...*)
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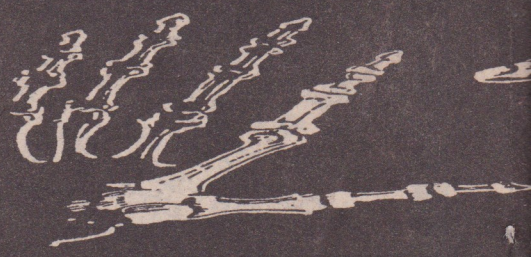
Jennifer: In a song that I sing, it's called "Through". It's about how my car window is broken and it rains and water comes in. That's real.
MRR: So your songs are basically about daily life.
Jennifer: It's just things that we write wher we're brushing out teeth.
Donita: "Scrap" we did meet a skinhead named Scrap. That's not recorded yet, but that will be on the EP for SubPop.
MRR: You're doing a record for SubPop?
Donita: Yeah, it's a six song EP.
Jennifer: Whatever the Fluid do we're going to do it twice better and bigger.
MRR: Wasn't your first record on Epitaph? What's the deal with that?
Donita: It's a dog. No, it's not a dog. Our distribution was a dog. Epitaph were really cool. Chameleon who distributors are fuckers. We hate them. And you can print that.



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Jennifer: The evil eye?!?!? No way! Explosives are much more efficient.
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Dee: At the Coconut Sleazer.
MRR (in disgust): At the Coconut Teaser?
Jennifer: (*laughs*) I know!
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MRR (LaVella): They're only one of the best bands in America.

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Donita: (*laughs*) But not for long.

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MRR: Well, not worried about your sound changing. But are you worried that people won't pick out L7? Because L7 is pretty unique in a lot of ways...

Jennifer: Thank you Lance.

(*a chilling pause followed by laughter*)

Jennifer: No, I'm serious. No, that doesn't worry us at all. Everything is just totally different. I think SubPop is showing that they're not going to fall into that.

Donita: SubPop is jumping on the L7 bandwagon.

Jennifer: Yeah, they finally got the picture.

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MRR: But L7 has been around for several years. Why do you think that people are picking up to what you're doing?

Donita: Because they know man! (*laughter*) They've seen the light.

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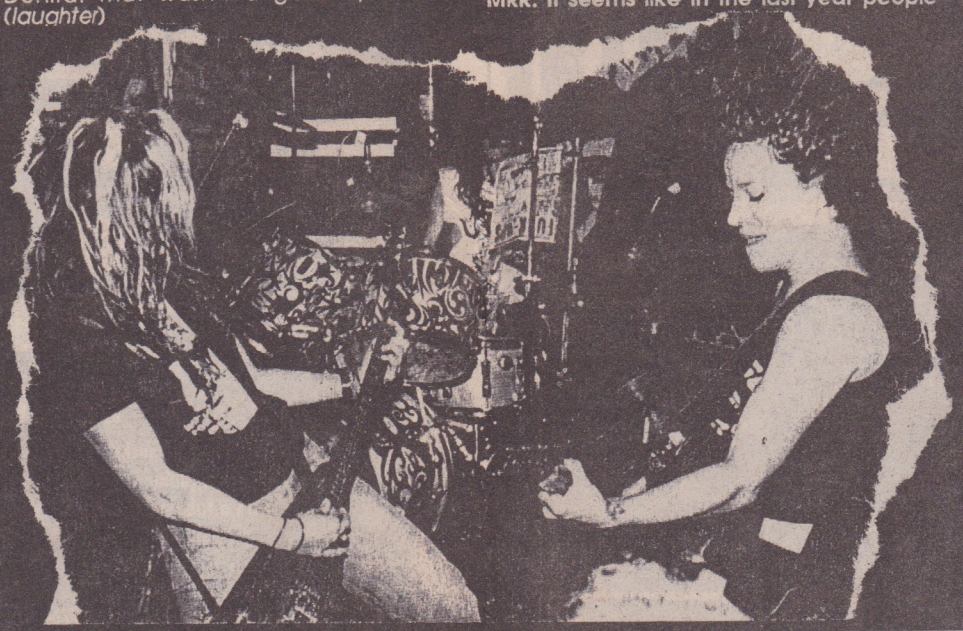

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MRR: Do you think there have been any drastic changes in the way you've sounded in the last few years?
Donita: Last few years is how long this band has been together.
MRR: It seems like in the last year people have started picking up on what you're doing.
Donita: It's about time! No, it's just people getting on our bandwagon. We've haven't changed our style at all.
Dee: It takes a while to get your name out. It takes a while to get to all the places you want to play.
Donita: Since day one we've been the same style.
Jennifer: Face it you two, we grow on people! (*laughs*)
Dee: Like mold!
Donita: Seriously, we haven't changed musically since day one. Maybe our production has been different. But musically live, we haven't changed at all.
MRR: Are your roots in punk?
Donita: My roots are in palm trees.
MRR: Your hair roots are in punk.
Donita: My roots need a dye job.
MRR: Your songs are rock but when you do covers you always do punk covers.
Donita: We also do a cover of "Yummy, Yummy, Yummy".
Jennifer: And "Sweet Leaf".
MRR: Obviously you folks were involved at sometime in punk.
Dee: We all like punk music. But we all like old hard rock music too.
Donita (*in a really cheesy voice*): It's a melting pot of musical...
MRR: Well, there's a certain punk flavor to everything you do. I've seen you (to Jennifer) play guitar with Bulimia Banquet.
Donita: Yes, there's that.
MRR: There's the underlying spirit if nothing else.
Jennifer: I mean, we've always been involved in the underground and underground music.
Donita: But that goes from the Dead Kennedy's to the Del Rubio Triplets.
MRR: Well, that's still underground.
Dee: Have you ever seen them? They're intense.
MRR: Yeah, don't they live here.
Donita: No they don't. They live in the trailer park outside of Los Angeles.
MRR: Don't they live here? They were at the Gay Parade, the Castro Street Fair, all the gay functions.
(*talk goes on about the Del Rubio Triplets, but I'm sure you don't wanna know*)
MRR: Let's talk about Hollywood.
Jennifer: Oh, our favorite subject.
Donita: It bites the big one.
Jennifer: Don't go there unless you want really cool cheesy souvenirs.
MRR: Well, what about the music scene there. You were talking about Raji's and Coconut Teaser's.
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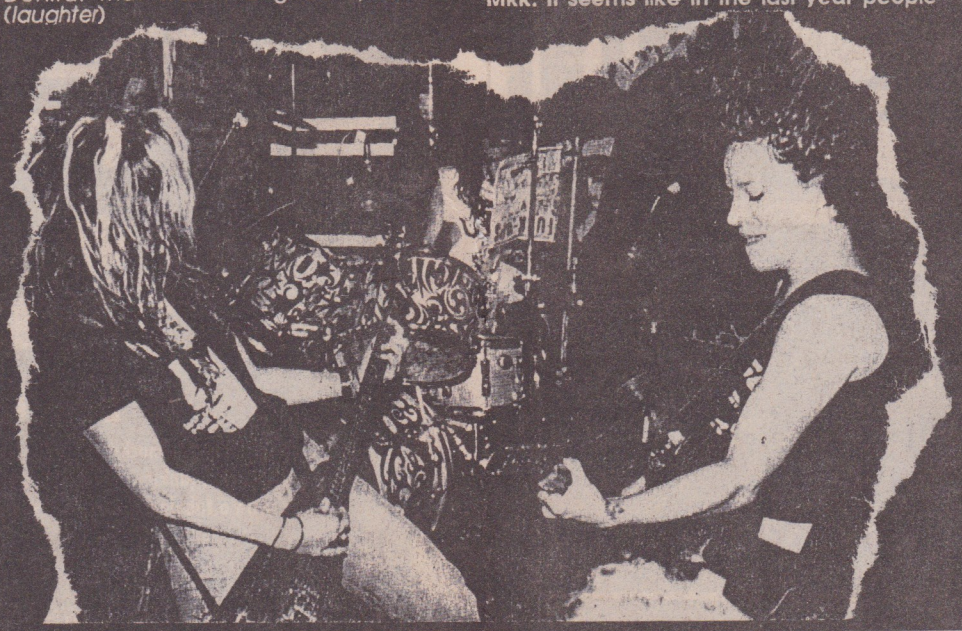
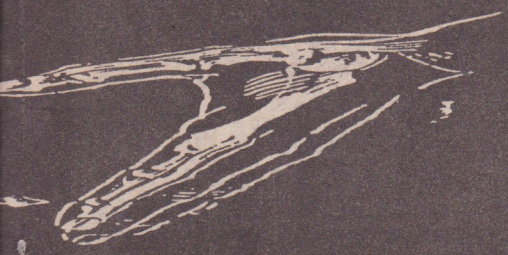
Donita: None of us have a steady job.
Dee: And I got no place to stay.
Jennifer: And that's anywhere in the country. It's at a point where we have a few really





Jennifer: Yeah, now shut up! (*laughter*)
MRR (LaVella): They're only one of the best bands in America.
Jennifer: Get a life.
MRR: I've already asked another band this. Does it worry you that people sort of typecast SubPop bands. A lot of people don't even pick out the individuality of bands. They say that Nirvana, Mudhoney, it's all the same.
Dee: Well, it doesn't worry me because I think we have a different sound.
Donita: (*laughs*) But not for long.
Jennifer: We're gonna start doing these slow, long winded, hair swish solos in no time.
Donita: We're gonna become the wank-o-rama band for SubPop.
Jennifer: Wankers Anonymous.
Donita: I am a wanker. Hello. (*laughter*)
MRR: Well, not worried about your sound changing. But are you worried that people won't pick out L7? Because L7 is pretty unique in a lot of ways...
Jennifer: Thank you Lance.
(*a chilling pause followed by laughter*)
Jennifer: No, I'm serious. No, that doesn't worry us at all. Everything is just totally different. I think SubPop is showing that they're not going to fall into that.
Donita: SubPop is jumping on the L7 bandwagon.
Jennifer: Yeah, they finally got the picture.
Donita: They're hopping on our gravy train.
MRR: But L7 has been around for several years. Why do you think that people are picking up to what you're doing?
Donita: Because they know man! (*laughter*) They've seen the light.
MRR: Do you think there have been any drastic changes in the way you've sounded in the last few years?
Donita: Last few years is how long this band has been together.
MRR: It seems like in the last year people have started picking up on what you're doing.
Donita: It's about time! No, it's just people getting on our bandwagon. We've haven't changed our style at all.
Dee: It takes a while to get your name out. It takes a while to get to all the places you want to play.
Donita: Since day one we've been the same style.
Jennifer: Face it you two, we grow on people! (*laughs*)
Dee: Like mold!
Donita: Seriously, we haven't changed musically since day one. Maybe our production has been different. But musically live, we haven't changed at all.
MRR: Are your roots in punk?
Donita: My roots are in palm trees.
MRR: Your hair roots are in punk.
Donita: My roots need a dye job.
MRR: Your songs are rock but when you do covers you always do punk covers.
Donita: We also do a cover of "Yummy, Yummy, Yummy".
Jennifer: And "Sweet Leaf".
MRR: Obviously you folks were involved at sometime in punk.
Dee: We all like punk music. But we all like old hard rock music too.
Donita (*in a really cheesy voice*): It's a melting pot of musical...
MRR: Well, there's a certain punk flavor to everything you do. I've seen you (to Jennifer) play guitar with Bulimia Banquet.
Donita: Yes, there's that.
MRR: There's the underlying spirit if nothing else.
Jennifer: I mean, we've always been involved in the underground and underground music.
Donita: But that goes from the Dead Kennedy's to the Del Rubio Triplets.
MRR: Well, that's still underground.
Dee: Have you ever seen them? They're intense.
MRR: Yeah, don't they live here.
Donita: No they don't. They live in the trailer park outside of Los Angeles.
MRR: Don't they live here? They were at the Gay Parade, the Castro Street Fair, all the gay functions.
(*talk goes on about the Del Rubio Triplets, but I'm sure you don't wanna know*)
MRR: Let's talk about Hollywood.
Jennifer: Oh, our favorite subject.
Donita: It bites the big one.
Jennifer: Don't go there unless you want really cool cheesy souvenirs.
MRR: Well, what about the music scene there. You were talking about Raji's and Coconut Teaser's.
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Donita: None of us have a steady job.
Dee: And I got no place to stay.
Jennifer: And that's anywhere in the country. It's at a point where we have a few really good friends that we hang out with and that's the scene.
Dee: Should we move here? Do you think so, Lance?
MRR: Yeah, I think you should.
Jennifer: What else do you want to know, Lance?
MRR: Well, that's a good deal of it. I just wanted to know what makes L7 run.
Donita: We don't have a manager. We're self-managed. We don't have a promoter.
Jennifer: We don't have a regular roadie. We don't have a van.
Donita: We do it ourselves. Hopefully it will be changing because it's a real bitch to do all on our own. But we've done it ourselves from day one.
Dee: We're not going to change what we do or the style of music.
Donita: SubPop is very supportive.
MRR: It must be nice to do this all on your own. It must be nice to have total control. Is that something you worry about giving up.
Jennifer: If you see a voyage you've got to follow it. You just got to keep going on. You can't let anybody stop you.
Donita: If we had the right person it would be great.
Dee: Yeah, it would have to be the right person.
Jennifer: It gets easier and easier as you go on.
MRR: Do you have any plans for touring?
Donita: Yes, we're doing an EP for SubPop and then we're going on a national tour in September and a European tour October/November. Paper Clip is doing it. We just get on the plane and go.
MRR: Any last comments? Is there anything that I didn't bring up?
Jennifer: I love your magazine. I read it every month.
Donita: Liar!
Jennifer: I like the part on touring and setting up your own shows. That helped us out a lot. I should have written about it because I used to do a lot of shit. But I never wrote because I'm too lazy.
Dee: Thank you Lance.

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THE FIXTURES

This interview was conducted in March 1990 after a band practice. It was edited from an interview from Darek of Seige of Power magazine from Poland. On hand was Kevin Huddleson (drums, vocals, founder, from Indiana), Lee Daffron (guitar, originally from Alabama), John Cocksedge (bass, originally from England), Otis Huddleson (manager, etc., originally from Indiana), Bruiser (the dog) and Mathew (the cat). It is completely unrehearsed.

MRR: Tell me about the beginning of The Fixtures.

Kevin: The Fixtures were formed... I think we finally figured out it was '82, late '82. Two other people, besides me -- we did old, bizarre, twisted, '50s and '60s covers

that for that particular area, let's say redneck, which in Polish is like backward, rightwing conservative...

Otis: Communists.

Kevin: Yeah Communists. And so they considered us "punk rockers." Yeehaw. There were other member changes and then we decided, after a very cold winter, we'd move somewhere, that it was going to be L.A. because if we moved to New York it would be cold also. Anyway, there were other members, Karl and Mike, which of course were beginnings. And now this is where we are.

MRR: Tell me about The Fixtures demo/disco-graphy.

Kevin: Well, we only have one album out, that's Dangerous Music, which came out in '87. That was me, Mike and Roger. That was the old band, various songs we put out. Just did it ourselves, distributed it ourselves, which meant not very well. It went here and there. We loved it. Now it's these people which you see before you.

Otis: Here, why don't you introduce yourselves and tell who/ what you are.

John: Hi, I'm John and I play bass and I'm losing my voice. I'm from England so I'm the only non-capitalist here, from a somewhat socialist country.

Kevin: You crumbling, industrial, socio...

John: I'm a colonist instead.

Lee: Hi, Darek, my name's Lee. Thanks for sending in the questions. It's very nice of you. I play guitar, I do it very well, I might add.

Kevin: Wait a minute. I gotta move some of this furniture. His head's growing. Look out, we don't know how big it gets. Lee's from Alabama, how ya doin'.

MRR: Describe your music.

Kevin: it's... let's see... loud, raw, hard, horribly grating (consult your past reviews) and... '80s blues hardcore gone bad.

Lee: Rotten, gone rotten.

Kevin: Non-candyass folk music, I don't know. Actually that wasn't us describing us but you can just edit that out for time, Jesus.

John: Well, somebody who saw us the other day told me we sounded like a mixture between the Dead Kennedys and Motorhead, which I thought was...

Lee: Very good.

Kevin: I hope we don't look like a mixture of them.

Lee: Actually, I can hang with that analogy.

Kevin: We might hang for that analogy.

MRR: OK, the end of traditional questions, let's go to the subject of your lyrics.

John: Well, Kevin, although he doesn't want to talk about it. Kevin writes the lyrics.

Otis: About a half hour before the show.

Kevin: Yeah, or during the show, it's just, you know, it's like anybody else. It's just opinions and feelings, ramblings, rants, raves, screams, yells. It's the way we think, the way I think. What I think about the world that surrounds us or drowns us; and that's all it is. It could be love songs but it's not. There's love songs since the dawn of time, but there's room for something besides that. So I'm going to my room.

MRR: What's your opinion about KKK, racists, nazis, etc.?

Lee: Fuck 'em, fuck 'em all.

Kevin: The KKK took my baby away. Sorry... stealing that. We're not, at least I don't think we are, white supremists or the Supremes for that matter. We are a white version of the Supremes, there are three of us. But we're not racists. I wouldn't say we're racists. As far as being Klansmen, there are probably members of my family tree who were probably in the klan, that's just 'cause that's where we're from.

John: They're ignorant people. They just fear other people so they hate 'em.

Kevin: It's their gang, it's all they know.

Lee: Yeah, it's belonging. It makes them feel big.

Kevin: They're inbred, white trash, low life...

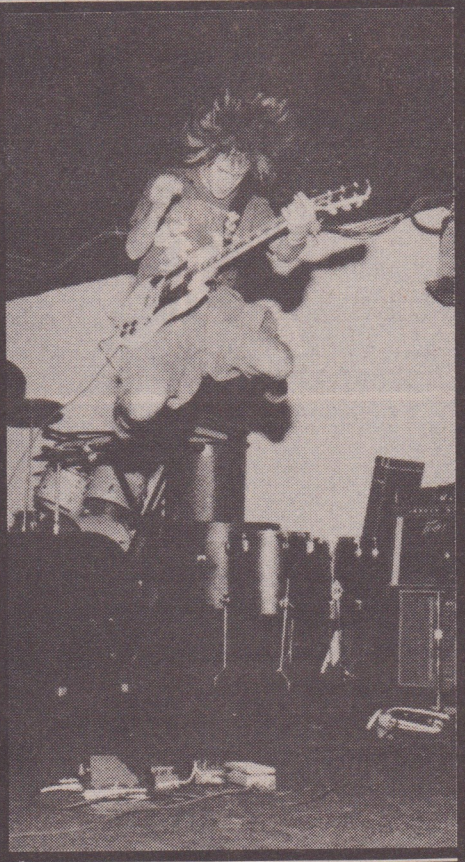
Lee: Trailer trash.

Kevin: Brainless, brainless sub-humans who... I don't know, maybe they'll snap out of it. They're that kind of green and yellow couch, kind of tri-fold lamp, kind of how ya doin' J.R., god damn, hope you're OK, pick-up truck, Jack Daniels swilling a...

Lee: Big wheels in the front yard.

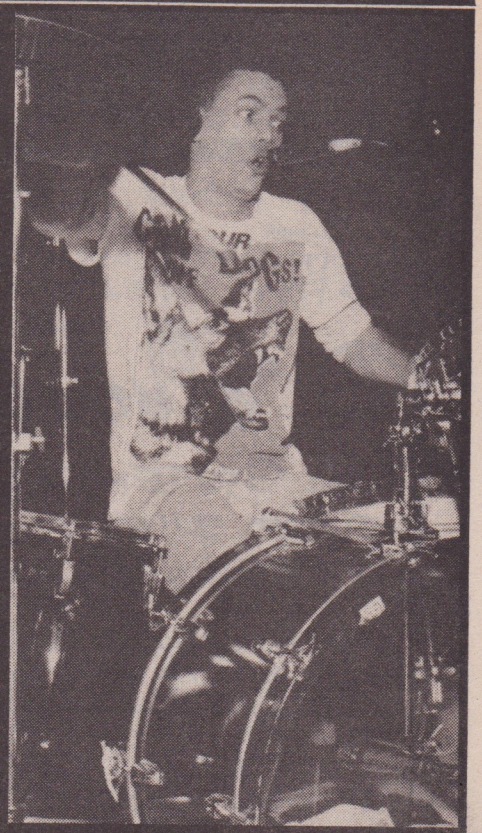
Kevin: Yeah, now-a-days they got long hair 'cept for now the skinheads that you read about, they're the short-haired versions. They're the cartoon. It's a cartoon see, it's all a cartoon for the young ones. For the old ones it's a way of life. Make no mistake about that. But for the young ones it's a cartoon that makes 'em,

gives them an identity. But racism, sexism, all that shit is just another ignorance.
Lee: They have no roots.
MRR: Is there trouble in L.A. with drugs and gangs?
John: In certain parts of L.A. it's really bad, but mostly it's OK.
Lee: Most of it's OK if you don't travel a mile from where you live.
Kevin: Yeah, we don't, see we don't actually live in that world but we're next to it though. It's all the same world but that's not where we're at. I mean it's not like we're hangin' on the corner with tattoos.
Lee: But, it's not far away.
John: It's not far at all, but it tends to stay in certain neighborhoods and you just don't wanna go in those neighborhoods nor is there any real reason to go there.
Lee: Yeah, don't go lookin' for troubles in that shit. Drugs are horrible, 'ice' and 'crack,' that's ruining the whole thing.
Otis: What's Ice?
Lee: Ice is smokeable methamphetamine.
Kevin: Oh, hey, it's new, it's improved, it's ice, come on kids.
Lee: More addictive that crack. It fucks you up even worse and that's bad.
Kevin: Drugs used to be like an escape or something. Now it's a way of life. Now it's a fuckin' prison cell. But if you don't have anything to do...
John: If you don't have any hope of getting a job or anything like that, they make a hell of a lot of money. A lot of these kids are drivin' around in Mercedes-Benz and they can make more than they can make in a year in a week.
Lee: Hundreds of thousands.
John: You know, their alternative to that is making $4 an hour at McDonalds so...
Otis: It's understandable.
Lee: It's capitalism.
Kevin: Plus if you consider the old , "The great moral strength of this nation," "It's not feasible," -- oh, I'm sorry. I slipped into a Bush there, "A thousand points of light." Aaaaaa... but what are you gonna do? How can you tell them that that's morally wrong, to sell and use drugs when you turn on the TV and someone's trying to push some kinda shit drug in your face, or the TV itself.
Otis: Er... somebody's on TV sellin' weapons to towel heads.
Kevin: Yeah, or just the whole idea, the whole run-gun-be a man-be a winner-be, in the in-crowd.
Lee: Yeah, most of them are real young, probably under 25 years of age. Probably 12-20 actually. Mean, mean kids. They'll kill you in a heartbeat.
Kevin: Yeah, but it doesn't excuse it.
Lee: But, yeah, to cut it short, you really don't see too much of it.
MRR: Politicians and cops?
Kevin: Cops should be spelled with a 'k' like back when, whatever, in the dark ages. Well, politicians, you'd have to go into the individual politician or cop, but, as a whole, I don't know. The cops I have known are screwy. They're OK when they're not being cops but after that they start turning into a badge and a gun. Oooo... something happens.
Lee: They only see the bad side of people, really. You know that 'protect and serve' thing -- they'll fuck you up and throw you in jail more than likely.
Kevin: "To harrass and ticket." Revenue police. A lot of it is just revenue. Yes, revenue and alternative lifestyle patrol. Don't get out of line, just buy it and watch TV, shut up, listen to the TV, shut up, don't do anything, don't go anywhere, keep quiet. I mean when that's your job it's gonna do something fucked up to your head. When your job is to keep people in order, in a place where there's so little of it and plus when you bust them and put them in prison or in courts and they're out the next day making more money than you, that's gotta be fucked.
John: And the other thing is, a lot of them, especially in the bad parts of L.A., it's like being in a combat zone all the time, they're just waiting to be shot at and that's also gotta do something wierd to your head.
Lee: Most cops are racists in my opinion. They judge you immediately by your appearance.
Kevin: Yeah, they gotta handbook they go by and they got these little set things that, you know, this means that and this means go to red.
Lee: Most of the time they can find something you've done wrong you know, they'll get you for something.
John: Yeah, they'll always find something wrong with your car.
Kevin: Yeah, so you know, then there's the politicians. Politicians owe so much to everybody that by the time they become an elected official, they never get anything done. They used to say, those who can do and those who can't teach, it used to be the old saying, which is not true. I guess those who can do and those who can't get elected, and it's all based on money. Who can get elected, who's got the money behind them? Who shook the right hands?



John: Most politicians, as far as I can tell, are millionaires before they even start. You basically have to be very rich to even think about going into politics, so that tells you a lot about America right there. They're not representative of the people at all. And, they don't really give a shit to a large extent about those people who are less well-off than themselves.
Kevin: Plus, who gets elected doesn't really matter 'cause there's such a machine going on that isn't elected. What you should do is elect politicians that wi fight that machine, if that's possible.
John: And then when that happens, it usually means they meet a sticky end.
Lee: Yeah, it's really rare when you find someone who'll do the right thing. They do what's right for the money.
Kevin: There, we can tie in this whole question, just say one name, Marion Barry. What is he mayor of? Washington, D.C.? He just got busted for buying crack.
Otis: Or Bradley.
Kevin: Or Bradley, yeah, who's been setting up programs to monitor South Africa or some big thing. The people he puts into it are shuffling the money left and right, and the people who are supporting him... well, that's bull shit California politics that you really don't want to hear about. You got enough politics to work on yourselves.
MRR: Your opinion of religion?
Lee: I think it helps a lot of people as long as they don't empty their pocket books for the cause.
Kevin: Or their brains.
Lee: Some people couldn't go on without it, but I think you should have faith in your own ability instead of a mystical being.
Kevin: Mr. Swoop Down and Save Us Martyr. God, give me a Jesus, can I have a Jesus, someone get me a Jesus over here.
Lee: As long as I don't have to do anything and be morally upstanding or anything like that, as long as I just have to pay, I'll be religious -- that's the attitude by most people.
Kevin: Plus, all those people, they can fuck up and they can all go to church -- it'll be ok. Or, I did it in the name of god... which ever god that might be.
John: The bottom line is, if you look at all the wars, every single war that's ever been has been about religion in some way or another.
MRR: What do you think about people who kill animals?
John: It depends why you kill them of course. You have to decide how much you're going to kill. You're going to kill something just by walking across the carpet so you might as well.
Kevin: Especially in here.
John: So it's up to you where you draw the line. It doesn't make too much difference really. Killing animals for fun, as far as I'm concerned, is kinda sick but killing animals for food probably isn't.
Kevin: If you have to, yeah. There is a kind of a "death cult," seems like. Kill something and wear it, isn't that the way it is? Let's kill it and wear it. Yeah, it's like, "Oh we gotta kill something today. Did we kill something today?" Damn, that seems to be the way it is now, what with furs and everything else. But that's kind of a gray area.
John: But, you see here, we only see furs on the backs of the wealthy, like in places where it's really cold.
Kevin: Or on the backs of the really "cool." They may have a wealth of suede -- you usually see poor people wear those plastic, vinyl coats...
Otis: Yeah, Hefty's.
MRR: Tell me about your country? Would you like to live somewhere else and why?
John: I do live in another country. And why? It just sort of worked out that way. I don't know, I like it here. I like it well enough. There's plenty of places I'd like to visit. I don't know if there's too many places I'd like to live apart from here or in England 'cause I haven't been to too many. I've only been around Europe and here, so it's hard to tell really.
Kevin: Well you see, it's a pretty nice country, course I haven't been everywhere, but, of course what you see, the advertized country and the country are two different things. There are a lot of things that don't exist or exist solely for the fact they can be advertized as existing as being American. There's a big world out there. There's a dog in here. There are some great places, now, where we live now, I could... there's only about 170 other places I think are better than this place 'cause there's bad air, it's too crowded, but, you know, it's not bad all in all. I've never been in another country, though. I've got to remedy that.
Lee: I like L.A., I also despise it a lotta times. I've been to a lot of other countries, I've been to 12 other countries, or somethin'.
Kevin: Oh, the world traveler.
Lee: And America's alright. Come visit us sometime.
MRR: What's your opinion of the hardcore business?
Kevin: Not much of a business if you want to call it a business.
John: That's about it. There really isn't any business to it.
Lee: Writing letters, talkin' to as many people as you can.
John: It's a really, really small scene. For the amount of fanzines that are around, you know, that's about as many people who are in to it.
Kevin: Yeah, people who surround the various big ones and the little ones, that's it.
Lee: You know, people are so money-conscious here that it floods hardcore out. That's the problem with the U.S.
Kevin: It started out to be a good time anyway, but...
Lee: Yeah, it started out to be fun and shit like that. Get together and call people in heavy metal names.
Kevin: And throw shit at disco people.
MRR: What's your view about straight-edge?
Lee: I need another bong hit. A... straight-edge is OK if you're into it, you know, if you don't wanna smoke, drink, fuck, whatever it is.
Kevin: Don't drink, don't smoke, what do you do? I think it's just another fad. In two years they're goin' to be smokin', drinkin' and fuckin' all night long.
John: It all depends on why you do it. A lot of people are straight-edge for the fashion of it, and that's total bullshit. But, I think actually being straight-edge is probably quite a valid thing. It's up to you. It's your decision. The problem I have with straight-edge people is they're mostly narrow-minded and kind of assholes. And they're mostly pretty violent, too.
Kevin: Yeah, it's a big jock-boy thing. It reminds me of when you were back in like junior high and high school. There's all these jock-boys who... of course they didn't drink and smoke and fuck because they weren't popular. No one would fuck 'em, no one would drink with 'em.
John: And the other thing is like what one of these guys said, it was like, you know, come back in five years and ask me what I think about it because probably all those guys are so into straight-edge now will not be in straight-edge, in fact, they'll probably be more into being very excessive at something whereas the people who are doing things just in moderation, or whatever, will probably just continue to do things in moderation and be a lot more stable than the straight-edgers in the long run. That's what I think.
MRR: How do you feel when a new person writes and shows interest in you?
John: We'll see how it feels when it happens.
Kevin: That really pisses me... that really gets my goat. Who do they think they are. Just kidding.
MRR: What are your views?
Kevin: Well right now I'm looking at the dog.
It's kinda hard to just sit here and say, well, we feel...
Lee: Try your hardest. Try to be the best person you can.

Kevin: Let's see, responsibility, honesty, reason, communication, cooperation.
Lee: No drugs.
Kevin: Use your head.
MRR: What do you think about anarchy?
Lee: It's good in some sense. It's good in Romania. They need anarchy to get out the Communists, and so forth, but they're going to have a hell of a lot of time straightening it out.
Kevin: It seems like the only real anarchy that comes about is a little short spurt between two things. Between a it and something a little better.
Lee: Anarchy in our system wouldn't work.
Kevin: Who's to say we don't have anarchy now. Otis said that, I think he said that.
Lee: We do have anarchy now.
Otis: When the government doesn't even follow it's own rules...
Lee: Yeah, and when they lie to you like hell...
John: That's really not anarchy, that's more like a dictatorship.
Otis: Well, it's having rules and then not following the rules.
John: Yeah, anarchy is usually a lack of rules or lack of order. Anarchy is a social system, a great intellectual exercise, it's really meaningless to try and put it into existence.
Otis: Jesus, a thesis. Anarchy is good if you know the rules.
Kevin: God damn, I'll have to put my hip waders on. It sounds to me like some kinda communist plot. Yeah, well, geez, if you want anarchy, that's fine but you better be ready. It's not gonna last very long.
Otis: Well, if you're being an anarchist and you're doin' what you wanna do, pretty soon there's going to be somebody bigger than you are.
Kevin: Yeah, I think a true anarchist... you'd never know... you'd fuckin' see 'em. You'd never know about 'em.
MRR: What do you think about socialism?
John: It's like all these 'ism' questions. It's what you're tryin' to get to is like...they're just different ways of dealin' with the way that humans deal with living with each other and they're all good ideas, well not all of them. I mean, they're mostly good ideas but none of them really work very well in their essence, like in a pure form.
Kevin: I'm glad this ain't in a pure form.
John: I don't know, it's like ism this, ism that, it's just different ways of dealing with fuckin' living with other people. Take your pick, none of them are perfect.
Lee: I don't know much about socialism. It has its merits.
John: Some kind of socialism is the closest you're going to get to living with people without fuckin' 'em over. I guess that's what you're lookin' for.
MRR: What about capitalism?
Kevin: Well, it's good as long as you can turn a profit. Yeah, it's another one of those fuckin' 'ism' things. It's great if you're rich. I really don't have a problem with people makin' a buck. I don't mind people makin' money just as long as it doesn't stomp all over everyone else.
Lee: It's the potential to do anything I want, you know. I can go to law school, you know. I can be in my BMW in 5.3 years.
John: Capitalism is based on fuckin' over poor people.
Lee: Yeah, using people at your own gain.
Kevin: How 'bout socialist/capitalism or capital/socialism maybe. It's just an idea, you can kick it around. You gotta chance there in Poland. You can have anything over there. Anarcho/socio/Polism.
MRR: Do you think that violence is a solution in some cases? What cases?
John: No, probably not. It seems to be, if you get stuck in a corner, you can either be non-violent and get the shit beat out of you or you can be violent and defend yourself. I guess that's a choice you have to make. On the whole, violence is totally destructive.
Kevin: It may solve the instance where someone is trying to break your head, I mean, if you've been in a fight or gotten into a fight. But, it doesn't mean it's going to solve the problem that caused the fight.
John: Violence, like everything else, is caused by fear.
MRR: What's your opinion about the American hardcore scene?
Kevin: Where is it?
Lee: I believe it's there. I believe the scene's there but it's just way to small because kids are like... you buy punk now. Punk is something you go and buy in a fucking store.
Kevin: Take home and watch it on TV.
Lee: You don't even experience it anymore, you don't even discover it on your own. Someone tells you about it.
Kevin: Once again, it's like a fad, I mean, that's like all the good fads of America. You know, it used to be the sock hops, hula hoops.
Lee: It needs to be larger, it needs to be more...
Kevin: Well-thought. I don't know, I'm not a big scenester, I guess I'm the wrong guy to ask. We go and we play and hopefully people like it. I don't know, past that I really don't set out to become someone's scene.
John: We don't have mohawks.
Kevin: I do but I don't wear it.
MRR: Tell me about your latest gigs, what's happening with your concerts.
Lee: Good! We're playing really well.
John: The last gig was about a week ago and we've got a bunch lined-up for the next month. We'll be playing like four times in the next month. We're just dyin' to play out again 'cause us two just joined the band, me and Lee.
Kevin: It's great. What else you gonna do, I mean, I don't know, none of us really have a trade. The only thing we're good at is playing music. Now that's pathetic. We're not like old Lee, you know. He can waltz into the political spectrum and then waltz out and be an electrician.
John: The only comments about gigs at the moment is that they're in front of only 10-20 people instead of 50 or 100, which would probably be much better. But, they're going pretty well. It's only going to get better.
MRR: Would you like to play in Poland?
All: Yeah. (*even the dog barks*)
Kevin: Send us the tickets. Hey, we may be capitalists but it don't mean we're rich.
John: I'd love to, I'd love to go to Europe.
Kevin: Tito and the dancing bears from Poland. Yeah, we'd love to go. We'd play anywhere, for one or a thousand. We don't give a shit.
Otis: Obviously.
MRR: Are you in contact with other bands and zines?
Lee: Not as many as we should be.
John: Yeah, I'm in contact with a few other bands in L.A., mostly doin' kinda different kinds of music but in the same kind of energy vein but not really zines. I read a few but I don't write to them.
Kevin: When we first started pushing the album we got a lot of different back and forth, zines and reviews. We got a lot of reviews, a lot of different radio stations. We got what, 60 radio stations that we got out there. We got a lot of zines, quite a few. So, it's less so now; I mean, we're not in as much contact now as we were before.
Lee: We'll turn that around.
Kevin: We're just in a lull right now. Now we're back and we're as bad as ever.
MRR: Do you know zines and groups from Poland?
Kevin: Yes, GARDENIA, MOSKLA and DEZERTER. Someone sent us these records and there's been others, too. I've listened to them. They've got their high points, they got their low points. Kinda like us, ha...
Lee: They're real poppy.
John: Put them on. Let's listen to them a little bit.
Kevin: Yeah, they're real well-produced it seems like. But, it seems like they have a different word for everything. Oh, I see, it's in Polish.
MRR: What was your favorite album in 1989?
John: The best album I've bought... HENRY ROLLINS.
Lee: Suffer BAD RELIGION.
Kevin: TOM WAITS, Frank's Wild Years.
John: That didn't come out in '89 did it?
Kevin: I don't know if it came out in '89 but I bought it then.
Lee: Ours.
MRR: What kind of music do you like? Who are your favorite bands?
Lee: I like three piece power trios, MOTORHEAD. I like the DEAD KENNEDYS a lot.
Kevin: Yes, I'm a big DEAD KENNEDYS fan, Teddy, John, Jack. Teddy's just been sittin' around askin' to be passed the Jim Beam. Do you care for some more clam chowder? No... the DEAD KENNEDYS are fun. They aren't anymore, really. I don't know if I like anyone anymore still in existence. That's pitiful.
John: Yeah, that is.
Kevin: Oh, where ya been? Livin' in a cave.
John: No, no, you've been livin' in Encino.
Kevin: Yeah, same thing...
John: I like different kinds of music. I think my favorite bands are CRASS and JOY DIVISION. I guess DEAD KENNEDYS would be there.
Lee: I like reggae a lot.
John: But I like plenty of bands going on still. I just can't think of any of their names now.
MRR: Future plans?
Lee: A second album. Send demos to as many companies as we can. Try and get someone to support us and if they don't, fuck 'em, we'll do it ourselves. We wanna be the first band to play on the moon.
Kevin: We'll be all we can be, by god. Yeah, you know, record, tour.
Lee: We better practice.
John: Yeah, we're going to make a new album and then we're going to go, hopefully, make it to Europe. Eventually we'll wind up in Poland.
Lee: I have faith because I see so many shitty bands.
Kevin: Hock the car.



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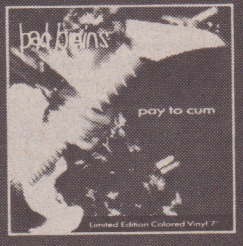

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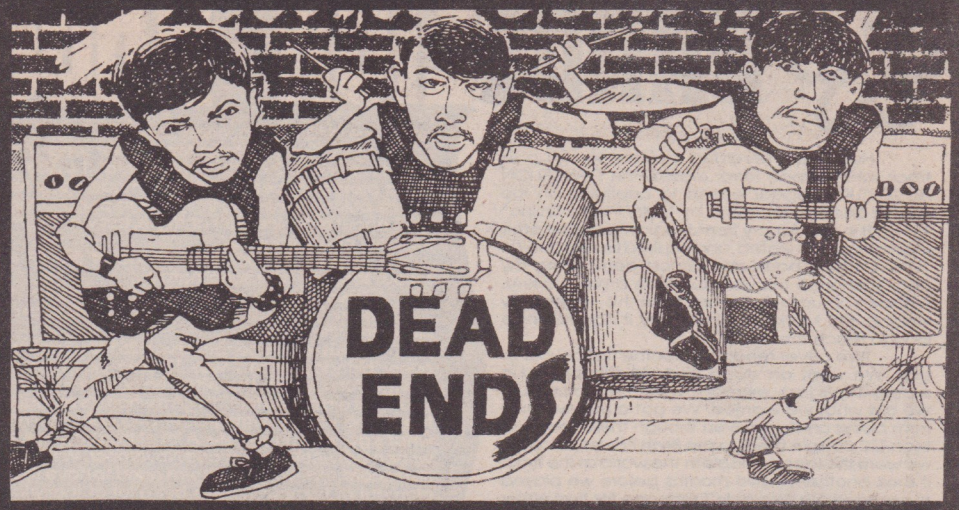
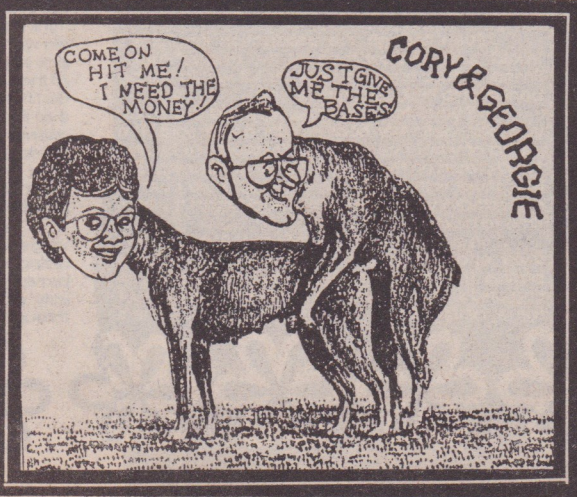
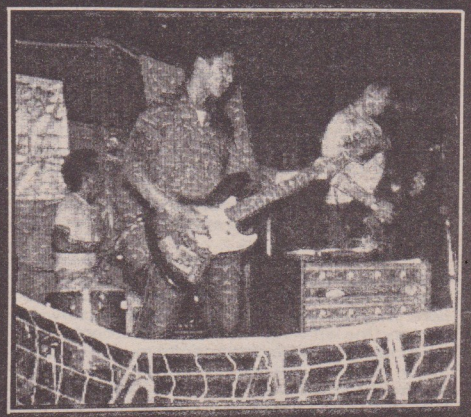
INTERVIEWS



MRR: The band has been in the scene for almost five years now, right?
Al: We started last '85 although we still had a different line up then. Only Jay and I are the remaining original members of the band. Harley joined the band August of '87. The band has been through a lot - personnel changes, changes in the scene, several compilation albums and three albums (cassette).
MRR: Was there a change in Dead Ends music since the acquisition of Harley?
Al: Yes, definitely. However, the change would still occur had Harley not joined the band. It's one of our inherent principles in the band - to grow and change with the times. You shouldn't expect us to stick to playing the same thing over and over again. There is a need in the band to grow, to develop, to progress musically. This is the reason why we experiment on different sounds everytime we put out an album. To us, an album represents a different musical phase. In our first album, we basically stuck with the basics, I mean we played basic punk. On our second album ("Second Coming"), we were already experimenting on something different. Thrash metal at that time was taboo for most people in the scene, but if you listen carefully, we already were playing around with the thrash sound. But even so, we still generally stuck to our roots which is punk and hardcore. On the third album, Harley's first with us, we opted for a more aggressive sound, the result is, of course, "Damned Nation".
MRR: What materials has Dead Ends been responsible for?
Al: As I said, we already have three albums out "Complaints", "Second Coming", and "Damned Nation". We also are included in some compilation tapes such as "BNW Live" and "Fatal Response". We have just recorded two songs for an upcoming compilation that includes Wuds, IOV, and some other bands.

MRR: Are you working on a new album?
Al: Yes we are. We already have a few songs but I think we still need time to think to new material. We want to present something different this time around. We don't want to do something that we have already done in the past. Our new album should express new ideas. In other words, it should be a different personal, social and political statement.
MRR: I understand that you are a school teacher. What can you say to those people who opine that school is boring and a waste of time?
Al: We have to admit that it is definitely an advantage to have had proper education. Although it is not really a prerequisite to survival, having a college degree is advantageous to one's survival in this competitive society. People who don't take education seriously really find school a big bore. Having an education is not fun. It should be regarded as work. If one takes school seriously, he will never get bored. School is never a waste of time. However, going to a STUPID school is a waste of time. The problem doesn't lie in the fact that going to school is boring, but the problem lies in the fact that some schools make going to school boring. Education in itself is not bad, but here in our country, the educational system IS bad. Do you get what I mean?
MRR: You play thrash metal now, in your case, for example, aren't you afraid that metalheads' attitude of taking life easy would erode the punks attitude of taking life critically?
Al: We do play a bit of a thrasher sound now, however, as has always been the case with the band, the sound and the attitude are two different things. When we were still playing pure hardcore (we still play hardcore up





to now), we already had our own attitude towards life and society. We never imbibed any principle blindly. In fact, we have never agreed to the punk attitude totally, as you probably noticed in our lyrics, and the same holds true today. Some people say political and social songs are out and deathcore is in. This is pure dog shit. Even if we play thrash-metal I don't think we can ever subscribe to the metal attitude. We have out own principles, our own attitudes. We may adhere to the sound a bit but never to the concept. We still have out own.
MRR: Are you for the retention of the US bases here in our country?
Al: Those stupid bases must go. So there.
MRR: We are living in a society threatened by nuclear warfare. do yo think there is a solution to this problem?
Al: The solution does not lie in what people should do but in what people think. I mean, as long as presidents fear other presidents, as long as countries are afraid of what other countries might do, the nuclear threat exists. Specifically, the threat exists as long as the US is afraid of what Russia might do and vice-versa. The solution, seems hazy.
MRR: Do you think anarchy can work?
Al: Anarchy can never ever work. This may sound paradoxical, but anarchy entails a considerable degree of self-discipline and self-regulation on the part of the people. And that is quite impossible.
MRR: Any last words?
Al: All I can say is watch out for out next album. It will surely be something different! We don't appear in concerts much but we appear every now and then, at a time when you least expects us to. We're devoting our time and efforts to our next project and this will definitely be something which manifests what we want, what we think and what we are. So there!

Interview by Regie Pablo/ 671 San Francisco St/ Las Pinas, Metro Manila/ Philippines

DANDELION ADVENTURE

By Andrew

Having just recorded their second EP, a six track sonic dance terror classic, the DANDELION ADVENTURE appear poised to capitalise on the critical acclaim received by their "Puppy Shrine" 12" EP. It is all a far cry from the slow progress after their messy, demented, and inspired first gig back in 1986. Leaning back and almost demolishing my chair (although this was due to its flimsy, ancient, wooden structure rather than his legendary weight), Fat Mark explained why it had taken so long to reach this level.

"We never rehearsed for the first couple of gigs. We went on stage and virtually played a supergroup's jam, except it wasn't a supergroup. We did what we wanted. We got a massive buzz from being on stage even though there were less than 100 people there to see Blyth Power. Because we were the laziest people in the world at the time, it took another twelve months before we played our second gig. We didn't rehearse for that either so it was a wasted period. Then Stan, Geoff, and I started knocking round with this kid from Preston called Gary Barton who was a good pop song rhythm guitar player. At that time, we were too loose to get any good songs together but now we're writing good poppy bits. Gary went on holiday and we received a letter saying we were in a Rock Battle in Blackpool so Ajay came in on bass. We hired coaches so that our friends could vote for us, reached the final, and it's developed from there."

The group's name has a vague psychedelic aura and after another sip of water Mark launched into the tale of its origins.

"It came from a '60s American and English terrorist organisation called the Dandelions who went around upsetting anti-Vietnam demonstrations. They were well into upsetting the right-wing and and the left-wing. They were dead centre and we thought we were dead centre musically which is a bit of a joke. The name appeared in a dream. An angel came down and told me to get together this band called the DANDELIOIN ADVENTURE."

The forthcoming EP is provisionally titled "Jinx's Truck" but a lengthy saga of ill-fortune and coincidence has given rise to suspicion that some voodoo curse hangs over that track. It was with trepidation that I broached the subject.

"It's a very touchy matter with the band. The idea for the song came from Gordon who runs Action Records. He got this record on Demon Records called 'River Boat Queen' by Larry Jinx who was a blues artist from Mississippi. On the back of the record, it said that he got drunk one night and, whilst crossing the road to see Jerry Lee Lewis, was hit by a truck and killed. What I thought was pretty sad was that he sounded like he was permanently off his head. He worked on the boats and every time he got off the boat, he'd get drunk and marry someone else. He had five wives. Once, he was in a studio with loads of session musicians and borrowed a car so that he could get some cigarettes. Four days later, they found him in jail and he'd written the car off. I don't think he could handle his life. That was the idea for writing the song because no-one had heard of him, apart from mega blues freaks. He was an absolutely brilliant guitar player.

"I wrote an initial song and it didn't seem to go too well so then I decided to do one based on him and on "Angel Heart", a film about a blues player who sold his soul to the devil, and it came together a lot easier. When we recorded it, it took four hours to mix but when we got the tape, there was nothing on it. We went back to remix it and, again, there was nothing on it. By this time, I was becoming worried and thinking that things happened in threes. We played a gig in London and on the way back we crashed. The van registration number was 'UJX' and the last line of the song is 'you jinx'. It's too unreal to grasp. Maybe somebody doesn't want us to bring out that track. It scares me. I don't think it's over the top lyrically. Gordon has said that if we do another mix and it doesn't come out, he doesn't want the song on the record. He's panicky about it because he introduced us to it."

However, Mark was prepared to admit a positive side to the sequence of events.

"It's brilliant material for another song. We could have Part 2 on the next record. It's also a good press story because it's not made up. Most bands put loads of crap in the T-zers page in the NME about machine guns and girls, but we've got this story about voodoo."

Lyrically, the pervasive mood of the EP is serious songs of a personal nature.

"I wanted to call the record 'Depression'."

Mark quickly silenced my laughter at such a sweeping title.

"This is serious because I was 25 this year and every birthday since I was 17, I've been on a downer for a month. I hate it when people say that you're as old as you feel. It's grim when it's actually there and you're getting older and not knowing what's going on in your life. A lot of the songs were written between August and November. With the first record, everyone said it was good to have that element of humour in there but a lot of the lyrics were strung together within three days of going into the studio. With the new songs, I took more time. There's a lot more me rather than writing crap. I think there are three songs on the new record from inside me rather than looking from my eyes at what's outside. I think it's the best stuff I've written and lots of friends will see what I'm getting at. It's down lyrics with pop tunes which is quite interesting.

It will always remind me of that time around my silver jubilee."

As well as humour, "Puppy Shrine" could also be commended for some pertinent social comment, especially on "Speed Trials" which lambasted the hypocrisy of a priests powers to absolve sins. Having high standards, Mark's retrospective judgement of his own lyrics was harsh.

"I don't think anyone can do social comment better than THE EX or CHUMBA-WAMBA who do it so perfectly. When I very occasionally listen to the record, it makes me cringe that I couldn't have put it into better words."

Even though the production on "Jinx's Truck" is far sharper than on the murky "Puppy Shrine", I suggested to Mark that it would still be benificial to include a lyric sheet.

"If you listen to the new record a few times, you can definitely hear what's being said. I'm proud of what I've written and instead of having 1,500 credits on the back of the EP, we can have a lyric sheet with 1,500 credits because we owe so many thank yous to so many people that I think it's time to acknowledge it."

In a lighter vein, "King Burger Autopsy" is a vivid character sketch of Dave Radford who proves that in a scene as small and insular as England's, it is possible to develop a degree of fame, or infamy, on the basis of the size of one's record collection.

"I've known Dave for ages, he runs the best boarding house in London. He'll put up any band in his house. He's a total vinyl junkie. It 's really funny. He'll spend £70 on, mainly, American records and most of them are crap. The Americans have the same problem that we do, there are a lot of good bands who don't get noticed and a lot of bad ones who go straight to the top. When we did our first record, I promised Dave he could be on the cover of the second one. He looks like a pervert with his face and grin. The first verse is about someone else who I don't want to name but if people look into it, they'll grasp who it's about. The last bit is totally about Dave and we 've used a tape of his totally sick laugh. Hopefully, he'll be so pleased that someone's written a song about him that he'll buy 50 copies of it and give them away as Christmas presents for the next 20 years ! "

By now almost obscured by clouds of cigarette smoke, Mark admitted to being stunned by the band's musical development on "Jinx's Truck".

"I missed the first day of recording because they were laying the backing tracks. When I went in on Saturday and heard it, I was really chuffed I was part of it even though I wasn't playing on it. The new songs get faster and slower, and I thought it was going to come out really tinny. Up to this record, everyone has been into the thrash and having a good freak out. I think this record is going to catch a lot of people unawares."

With this newly discovered dance orientation, the material could be considered to be an undiluted version of the weaker music being produced by the over-hyped Manchester bands, as the front man elaborated.

"I listen to Steve Barker and John Peel ,and they play a lot of these Manchester bands. I think it's sad that there's a new generation of these bands coming through, like THE CHARLATANS, who are just like THE STONE ROSES. There have always been good dancy bits in the band but we thrashed the first record up and it was quite badly produced over the last year, I've started listening to a much wider range of music. The new stuff is not a million miles away from what the INSPIRAL CARPETS and the HAPPY MONDAYS are doing musically. Lyrically, we're miles ahead and our imaginations totally run riot but we're not on drugs. They're always crashed out of their heads. I think the HAPPY MONDAYS are a pop version of THE FALL and now THE FALL are turning into a pop version of THE HAPPY MONDAYS. The 'Hot Licks' track on that record has that unmistakable STONE ROSES hypnotic drumming on it which is quite out of it when you cross it with the guitar and bass which sound like an earthquake. I think that's how dance music should be."

To my ears, the title "Hot Licks" is so ridiculous it had to be a parody of dumb muso speak so I asked Mark to describe the logic of choosing it .

"When we were recording in the studio, Ajay said 'this track is called Hot Licks.' I don't know where it comes from but it sounded amusing at the time. I think it sums up the '70s dance stuff that gets into the charts. It sounds like the title of one of those Top of the Pops albums!"

As seems to be the way with dance music, the song has no definite meaning.

"We were due to play The Foyer at Preston Guildhall which is quite a big venue. Instead of having an intro tape, we decided to make our own up. We messed about with thrashy bits and now I think it's developed into an absolute classic. When we went into the studio, half the band wanted it to stay instrumental but we put some bits over the top. At the time, I was into the New Kids on the Block 'You Got It' single which I thought was quite amusing so that line's in there. It sounds quite sexual and drug orientated. That's the amusing edge to it. If we put a lyric sheet in with the record, there won't be any lyrics for that track. People will have to decide what's going on as it's just a load of lines chucked together."

In contrast to "Jinx's Truck", live shows still verge on rowdy disintegration with Ajay stage-diving whilst playing the bass, and Jason and Geoff providing a co-ordinated twin drum blitz. Particularly at local gigs, with their following dancing through a storm of torn paper, events can verge on

the chaotic. Mark pointed to the cause of recent performances being more ramshackle than he would have wished.

"We did have a policy of not drinking at all before we played but when Christmas came along, we started drinking and it became a bit loose. We played London a couple of weeks ago and that was our tightest gig this year. Once we've listened to the EP more, we'll get a clearer sound. The music's too good to thrash up. We've come up with the best stuff I've heard in a long while. I'd be really pleased if I went out and bought that EP, even if it does sound big-headed."

Again Preston label, Action Records, are responsible for unleashing the band's outpourings to an expectant public. Their relationship appears to be one of mutual loyalty.

"We'll stick with Gordon unless someone came along with a lot of money. The whole band is broke and we're on the verge of bankruptcy. The gear is falling to bits. If we were offered a £50,000 advance, we'd take it but we'd have to have complete control over what we were doing. We'd never want to release a record for the sake of it, like a single from the album. We're not into ripping people off which was why the first EP was £3.99 for 7 tracks which is a bargain when 12" singles cost £3.50. Gordon's been good to us. We've done everything ourselves and not had a press officer but the EP sold out."

Having heard various members of the band griping about how little they get paid for playing gigs, I accused them of having a mercenary attitude. Mark had an apt riposte for this.

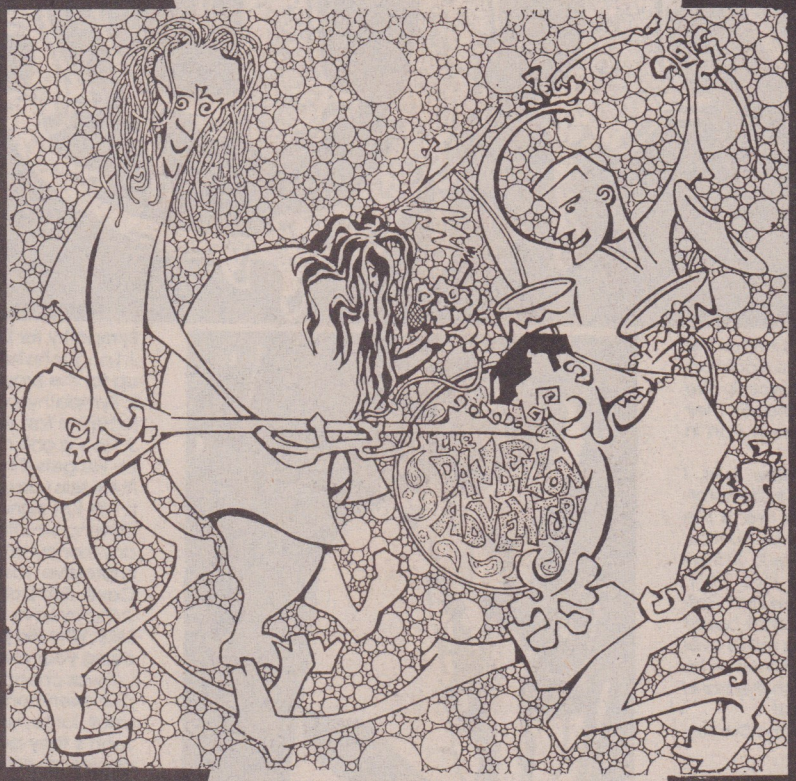
"Peope say 'don't let money rule your life' which is fair comment but lots of the bands I've been to see, like THE MEMBRANES, reached a certain status where people are embarrassed to offer them less than a certain amount. A lot of bands won't even leave their own towns for less than £75. Last year, we did a tour with THE STRETCHHEADS and THE FFLAPS and asked £50 for the three bands. That will never happen again. Now we have two drummers, we have to hire a van and there's the cost of petrol. We should be making at least £20 a gig when you think that we might have to stop for something to eat on the way back. THE FALL are playing for £3,000 a gig. It's a lot compared to a band like us. We're still doing the same amount of travelling. They may have roadies to pay but we have to carry our own equipment. Every gig we've played has cost no more than £2.50, apart from supports. We're doing a gig in March for expenses because the club is a non-profit making organisation and charges £1 admission."

Merchandising has proved a more profitable activity with the band's T-shirts gaining a degree of notoriety. The most recent, a yellow background with a gawdy picture of Ken Dodd above the word "loaded", caused gasps of amazement on its unveiling.

"The Face magazine had us at No.10 in the best selling T-shirts. We'd sold one to the person working in Rough Trade but because he thought it was so good, he had to put it in there. In Manchester, the whole of 808 STATE, who are a Top Ten band, bought a T-shirt. They're good acid house T-shirts, really psychedelic and amusing."

The cover of "Puppy Shrine" caused some controversy and brought them a namedrop from Thurston Moore. They filched a Sonic Youth photo from 'Master Dik' and superimposed the heads of Duane Doberman, Spike Milligan, Joanna Lumley, and a horned figure on top. Mark then proceeded to detail the creative ideas behind the cover to "Jinx's Truck".

"Jason, the drummer, has done it. He 's a brilliant fine artist. The cover will look good on any record shop wall or in anyone's collection. It' s got a big, speeding out of its head armadillo on the front. It goes so well with 'Jinx's Truck' which is based in Tennessee. I've had a weird obsession with armadillos since I was 3, and it was a big thing at our first gig. The actual title was going to be 'Show Me The Way To Armadillo'!"



A further vinyl outing is in the pipeline in the form of a reconstructed version of "Supertrooper" which will appear on a compilation LP of Abba songs. The harmonising, of Stan and Ajay over the effects of the latter's £1.50 Space Invaders key ring is bizarre enough even before Mark launches into a completely out to lunch, out of tune vocal.

"I couldn't get the tune into my head. If you listen to the song on headphones, it 's really weird. We changed the music and even changed the words around. The LP is made up of 14 Abba songs and we've been told that the other 13 bands have done exact copies, whereas we've gone away and rewritten the whole song."

Drifting into a discussion of the state of the independent music scene, Mark enthused about its health, citing such bands as THE DOG FACED HERMANS, ARCHBISHOP KEBAB, and the "unreal and really good" PREGNANT NECK. In addition, "THE STRETCHHEADS could do wonders on the indie scene if Blast First get behind them, give them some money, and get them well known in the press. THE BOO RADLEYS have just signed to Action Records and could take the world by storm. If they can master using the studio, they could easily be the new British DINOSAUR type, I won't say noise, pop band because most of their songs are structured around choruses. They're one of the few Liverpool bands who are from there. They've grown up together, like the Beatles, but fortunately none of them went to art college. They're one of the few bands I've seen once and totally enjoyed.

Mark pointed to the emergence of a spate of new fanzines as another encouraging sign but bemoaned John Robb's failure to produce a new issue of the Rox in the last three years .

"It was always the funniest one for me to read. It was the first place I read about THE MINUTEMEN. It's sad that little fanzines do bits about bands like THE MINUTEMEN whereas the national music press does nothing at all. Nowadays, with America being hip, they put lots of trash new bands in. Occasionally, they unearth some brilliant new bands like an NME Single of the Week ages ago by a band called THORNY GENIUS. The single never appeared anywhere around here. I was lucky that somebody who came back from America with a copy [illegible] it to me. It was sad that the NME never followed it up. There were no interviews, no-one tried to find the bloke. The same goes for SPIT's 'Road Pizza' record which is so hard to find unless you're Dave Radford who's got the junkies nose for sniffing out these records. It's great if you know him but it cost him £20.

"It's becoming healthier for little bands like us to get gigs. People are putting on gigs in pubs and opening new clubs. Even Preston's happening with Gaynor, Martin, and polytechnic promoting. I wish the polytechnic would get their act together and have a look around Preston. There's so much happening with us and THE GENERAL HAVOC who, if they got their act together, all lived up here, and rehearsed, could be the next best thing in the north-west. Hopefully, they'll get a record out one day because it's worth keeping for history. I'm not the greatest fan of THE DWARF AMERICANS but at least they're attempting to do something."

Whether tackling political or personal issues, or dealing in humour, the DANDELION ADVENTURE show a shrewd assurance, as well as proving that it is possible to move away from thrash roots and still provide an imaginative feast of vigorous excitement.

THE CREAM

This chat with the Creamers occured at the sold out Bad Religion/Mr. T. Experience/Lookouts Gilman St. show on 4/20/90. It took place in the traditional setting of the van outside Gilman St. Their van, I might add, is perhaps the cleanest van in punkdom.

In the short time spent with these folks, I learned five important facts in addition to the information covered in the interview; they are: 1) the Creamers don't like whole beans on their burritos, 2) they also don't like cops (but who does?), 3) they absolutely refuse to pay to play, 4) love Mr T. Experience for letting them play before Bad Religion, and 5) they really rocked, in fact, their bassist Lenny rocked so hard his Marshall stack rolled over on him and broke his foot. He finished the set on his back. I hope he recovers soon and wish the band all the best, they deserve it. Devon Morf

MRR: Let's start off with who does what in the Creamers and why?

L: I don't do anything, I'm quiting.

MRR: Are you serious?

L: No. (laughter)

J: I'm Judy, the lead guitar player and kind of a rhythm player, no, I'm kind of a lead player.

L: I'm Leesa, I'm the singer.

B: I'm Bob, drummer.

R: Hello, I'm Rosa and I'm guitar player.

Ln: I'm Len, and I'm the note misser. Stutter bass.

MRR: Alright, the name, the Creamers, why?

L: We all drink a lot of coffee.

J: How we really got the name was Edwin from the band Moist And Meaty. He's like this real nutty guy who's used to have this band that consisted of three guys that would dress in drag and lip sink to the Supremes and they were called the Creamers. And we just liked the name so basically we stole it with his blessings.

MRR: This one's for the guys, as you probably get a lot of press being called an all girl band...

Ln: Well after our sex changes not so much. We get cornered a little bit, but it's less and less now.

L: After people get to hear us or the record they,... well on the first record when that came out we got a lot of reviews where it would say stuff about "girls" and stuff like that, but when people get to know us and how we feel about it and hear our reecord and stuff they drop that because it's not really applicable.

MRR: The first records you produced and released independently yourselves...

L: 1 500 copies almost.

R: There still are some for sale, OK? (laughter)

MRR: ...so how did this lead into you deal with Sympathy for the Record Industry?

J: Long John heard about us, liked us and signed us up for the program.

L: Sympathy's a really great label.

R: He's a fast worker.

J: He's a one man record company.

Ln: He gets things done fast and he's honest.

R: He tells you up front what he can and cannot do.

L: He just signs bands he likes, not because he's thinking whether or not they're gonna make him any money. Which is why I think he has such a pretty impressive roster; Clawhammer, Secret Miracle Cave, Jeff Dahl..

J: Pigmy Love Circus.

MRR: Why did you decide to go with Sympathy from doing your own records? Was it distribution?

L: It was cheaper to have somebody else put it out, plus everybody wants a label, be it independent, small, large, whatever. If they're a good label like John's they get your record out. More and more copies are pressed, more people hear about you.

Ln: You get more advertising for them.

MRR: I just found it really impressive that to make your money back to repress your 7" twice, and self distribute it.

L: Yeah, we get pretty shocked. We sit around and think "Who the fuck are buying all our records?"

MRR: How did you get approcahed to record the records for Dog Meat?

R: Dave Lang heard the EP a long time ago and has been wanting to do something for about a year now. Just the

VERS

same thing, word of mouth, he heard the single, liked us and wanted to do an EP. It's probably gonna be out in a month and a half. In fact, there's a recording we're gonna do tonight and if it turns out good it's gonna be on the single.

L: And then the B-side will be in the studio.

MRR: Have any of the Creamers female members ever encountered sexism for being in a band?

Ln: Yep.

L: Do you count somebody in Orange County shouting, "Show us your tits?"

R: You know what I hate the most though, is that almost every person you meet that you tell you're in a band to, will almost immediatly ask, "Oh, are you a singer?" They never say, "Oh are you a guitar player? It just makes me sick, they assume that girls can only sing.

B: The girls in this band put out a lot of energy, in fact more energy than a lot of guys who just get up there and play.

MRR: How about in a situation like Leesa previously described, do you confront comments from the crowd?

L: I usually handle hecklers pretty well.

R: She's prety good at it.

J: She's the mean Creamer.

B: She can be a real smartass.

L: When we were at that Orange County show, the kid kept yelling "Show us your tits!" and finally after the song I went, "Who said that?!" And he stands up in the back of the club waving, and goes "me" like he was expecting applause or something and I just went "I nominate you for most sexually repressed Orange County asshole of the month" and everyone just started screaming and applauding. He looked pretty stupid. I did go up and talk to him after the show and gave him an EP and said...

Ln: Show us your butt.

(laughter)

L: ...look If I was standing up there in lingerie saying, "Give it to me eight times a day, baby" or lyrics like that, then I might deserve your comments, but I don't. We bust our ass; blood, sweat and tears to get up there. We pay money to practice, everybody but me gets up to go to work at 6 in the morning. We put a lot of work into the band and we're standing up there doing our best and then they diminsih it down to "Show us your tits?" So I talked to him and I think he got a better understanding. I really think you should talk to people about stuff like that, not just say "fuck you", you don't learn anything that way. Hopefully he gained a little respect for women.

R: At least he probably thought about it.

L: At least he'll think about it twice before he says it again.

MRR: How about some band history, how did you all meet and decide to put together a band?

R: Leesa and I knew each other, we were friends, and then we knew Len and Bob who were friends and they played bass and drums.

L: We needed someone who had a truck and Bob had one.

R: He also has amps and everything! (laughter)

R: Judy we got through an ad at the Music Connection.

L: We just got together as friends and decided to have a band. We thought it was more important to have people that sort of thought alike and do sort of the same thing than have really excellent musicians. (laughter)

R: No, we're really picky about what we do, don't get us wrong. We really work hard at it, we don't just throw stuff togehter and that's it. We're really conscious of what we do.

L: We practice at least 6 hours a week. A lot of bands don't even practice at all unless they have a show.

MRR: Now that you have the record out is there a tour in the works?

R: Whoever wants to send us to Europe can write or call.

L: Our record seems to be doing so well in Europe that we'd kind of like to go over there before we do the States.

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INTERVIEWS

MANIACS

The Maniacs were one of the UK's original '77 punk acts, only slightly less popular than the Sex Pistols, Damned and Clash in 1977. In their 15 month career they supported the Damned, Stranglers, the Clash, released one single and appeared on an unreleased studio album, which will finally see the light of day this year on Released Emotions records, featuring unreleased studio and live tracks. The following interview took place with vocalist/guitarist Alan Lee Shaw in March 1990.

MRR- Why did the band reform after 12 years...

ALS- Well, I feel there is a vacuum for the kind of music punk was purveying at the time. It's a challenge after 12 years getting back to it, and it's certainly not for the money. I'm really enjoying doing it again; I didn't realize I would.

MRR- At the band's peak the Maniacs only released one single, we asked why an LP was mow being released 13 years after the 7".

ALS- Mainly due to interest. Because there's a new generation or music buyers out there interested in the lower rung of early punk bands. The fans have got all the Damned and Pistols bootlegs, outtakes etc and now they're looking deeper.

MRR- What were the bands original influences and what are your views on today's music?

ALS- Pre-punk my indluences were MC5 and the Stooges, mainly high-energy rock-n-roll. The most influential punk band were the Damned who I am involved with at the moment.

We've been through the Designer Generation which was like the '80's, and I think music theses days has become very safe - when people start taking chances, then change will come about. There's nothing really creative hapening, at the moment, it's all just design. As for today's bands, I like Birdland for their energy and attitude.

MRR- Since the band split, what other people have you worked with? Is it correct that you once worked with Paul Cook of the Sex Pistols?

ALS- I worked with Paul Cook in the Physicals after the Maniacs folded, he produced and played drums on our single (All Sexed Up). I am currenlty involved with Brian James, Rat Scabies, and Raven of Killing Joke.

MRR- Did you play all the early punk venues and support any bands who went on to bigger things?

ALS- Yeah, played the Nashville, Roxy, Vortex, Red Cow and supported Damned, Clash, Jam, the Police and the Stranglers.

MRR- The band's career only lasted 15 months, why was that?

ALS- Well, I've asked myself that question a lot of times. It was just representative of the time. I think punk was fast, speed-rush, hi-energy, attacking music and burns itself out quickly, which is what happened to the Maniacs. A lot of bands did that, it was an explosion and if you were in on the explosion you got blown away too...

MRR- How popular were the Maniacs before they broke up?

ALS- Difficult to say... there was a certain rung of bands underneath your main 'headliners' at the time... we had a following, were quite popular and played the clubs. There were a lot of bands like that.

MRR- Was there any room for politics in the band?

ALS- We slightly touched on it, in songs like "Me and You". In all I tried to steer clear of mixing music and politics, as politics can be misconstrued in going through music. But yeah, there was a little bit, references here and there.

MRR- On the new LP what are the songs "Ain't No Legend" and "TV Tonight" about?

ALS- Well A.N.L. was basically about punk and street level and lack of this grandiose feeling of popstars at the time. "Popstars they ain't gonna go far, they don't mean anything anyway" - a quote from the song. It was like a celebration of punk, being on stage, being part of the music and part of the audience.

"TV Tonight" was just a basic go at all the couch potatoes which is still petty relevant today, peobably even more so. What's on TV tonight? Fuck all.

MRR- We asked Alan what he thouth of the Oi and Hardcore lements of punk that appeared in different stages of the '80s...

ALS- Never thought much of Oi, it was just football terrace music, punk was more about creativity. Oi was mindless, however there were elements of Sham 69 that were good. Hardcore is a lot more interesing, I like Napalm Death because of their basic 'gut reaction' and their musical style., which are more akin to punk than Oi was. Napalm Death are doing something different and fresh.

MRR- Do you feel you have changed much over the years?

ALS- Sure I've changed, everyone changes. But I've got this feeling , I know it sounds really corny and it is but ONCE A PUNK ALWAYS A PUNK. It was an attitude, that crossed all social boundaries whether you had a roller or nothing in your pocket: Just get up and do it, believe in yourself.

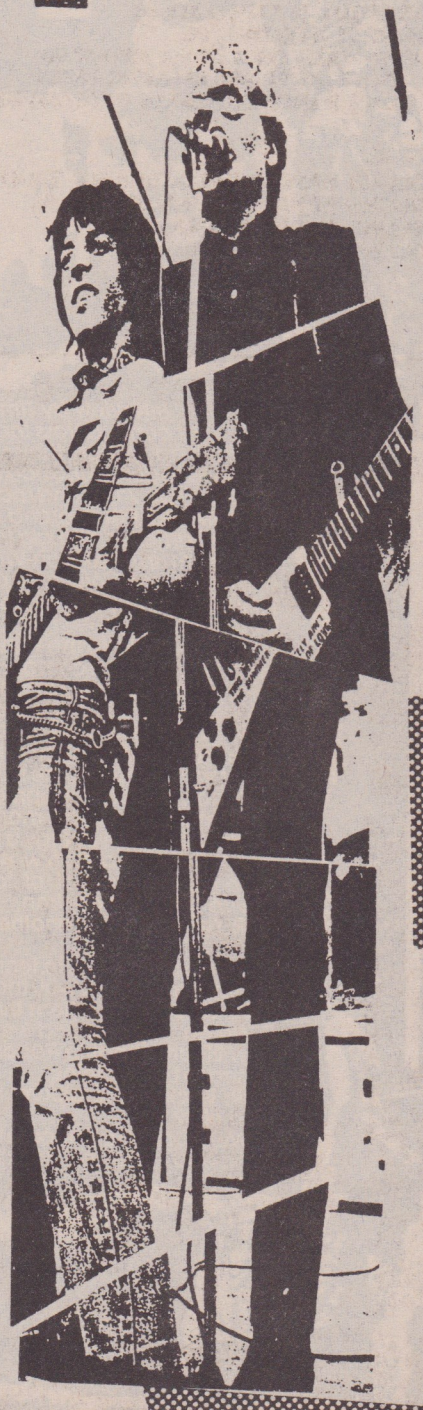
MRR- Finally, what does the future hold for you and the band?

ALS- In the hands of the gods, really. If people want us to play, we'll play. I hven't any aspiratins apart from this record coming out and doing a gig and seeing how the audience reacts to it all.

MRR- And the chances of you playing guitar in the new Damned lineup?

ALS- Can't really quote on that one...

On that secretive note the interview ended, with thanks to Alan for his time. The reformed Maniacs can be contacted c/o PO Box 132, Acton, London, England.



THE fiendz

Interview by Tim Gasp

I first came across the Fiendz a couple of years ago when they were playing this dive in Haledon, N.J. Since that time they've released two 7"ers, and recently celebrated the release of their brand new LP, opening for the Ramones at a gig in Trenton. Today I met them in the Wah-Wah Hut in N.Y.C. where this interview took place.

MRR: So you guys have just released a new LP?

F: Its called "We're the Fiendz". We put it out on our own record company, Black Pumpkin Records. We got tired of waiting for a deal, so we just said "Fuck it, we'll do it ourselves."

MRR: I notice the material on the album differs a bit from your previous releases.

F: Not really. I mean, the stuff varies. Some of it is faster, crunchier, poppier, punker, slower, more melodic, some is more fun than others. But, basically the energy is the same. A lot of the stuff on the album was written when we were younger. A lot of lovey-dovey stuff. We've grown since then.

MRR: Grown? Is that another word for "selling out?"

F: No, not at all. We're learning how to play our instruments in a way that makes us crazy.

MRR: When will we hear that stuff?

F: We do it all live, and we're going to do a new EP on Headtrip Records soon, which is based in Los Angeles.

MRR: Back to the album, where do we get hold of it?

F: Well, Caroline Records is distributing it all over, and I think the Blacklist Mailorder's got it too.

MRR: You guys were once quoted as saying "We're sick of this trend--it's either Minor Threat or Metallica". Could you explain that?

F: People got upset about that, for no reason. I mean, we love both of those bands, but after ten-thousand people do the same thing, it gets annoying. Do something new!

MRR: Now the whole "Fiendz" thing. Are you going after that old "horror" cliché?

F: No, not in the slightest. If anything, we're just promoting having a good time. If we were trying to be scary, do you think we would release a record called "Havin Fun?" Think about it.

MRR: C'mon, you didn't cop anything from the Misfits?

F: I would be lying if I said I wasn't into the Misfits, but I'm also into a ton of other things. Goblins and vampires are totally cool, but we don't really dwell on that stuff. If you really want to be scared, go into the city and meet some real monsters. Real horror. The Misfits were a B-movie horror thing, and it was fun. It was healthy. But, its not what we do. Jerry and Doyle and Bobby Steele all dig what we do, and even Glenn has his copy of "Runaway with Me."

MRR: Besides the Ramones show, how many other big shows have you done?

F: We've played with Murphy's Law, D.I., the Undead and All.

MRR: Any tour plans?

F: We hope to do an East Coast thing this summer, and hopefully make our way down to California with the Undead. Eventually, we will do a Europe thing. It's just a matter of time.

MRR: Where can people write for info?

F: Black Pumpkin Records, 158 Stewart Terrace, Totowa, NJ 07512.

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Who doesn't know Mega City 4 (MC4) yet? Of course, maybe they aren't as famous in other parts of the planet as they're in Europe where they are each day getting more and more popular. In the U.K., they are now at the top of the indie bands, particularly with their last LP out in Decoy/Vinyl Solution, Tranzophobia. In France, their first EPs are out on Bondage Records, the main indie label there, which has also put out Tranzophobia. They call their music strong-power-pop-punk. They're are four in MC4: Gerry, bass; Chris, drums; Danny, guitar; Wiz, guitar and vocals. I interviewed them after a concert they did in Bordeaux, South West of France, with Les Thugs. So let's let them talk. By Laurent Dussutour.

Chris: We began playing together under the name of MC4 in 1987, in Farenborough, Hampshire, England. Danny and Wiz, the two guitarists, are brothers and Gerry and I went to school with them. As far as for the name Mega City Four, we got it from nowhere, you know, though later we found Mega means something good, and it's a word which often comes back when we talk among us. City means something big, doesn't it, so we kept it in the name. And we are four in the band, so we called it Mega City 4 — it's easy to remember, isn't it. (laughs) At the beginning, we didn't think MC4 as a reference to MC5; this came later, from the papers, who also found us — I don't know what influences...

MRR: Maybe they invented it, maybe they didn't, although I think it's true to tell you have, let's say, '77 punk influences.

Chris: Personally, I think each individual in the band has nothing to see with this. Anyone who gives a listen to a band can decide it sounds like this or that. That's what the big press does: it's full of lies and everybody believes it! We are four individuals in the band with different tastes. I personally like Blondie; Gerry is certainly influenced from Iron Maiden, 'cause when he was young he used to listen a lot of this stuff; as far as Danny, I think he would quote AC/DC. Anyway, for our music, there is no official influence!

MRR: What about Farenborough — Is it true it's just a lost hole somewhere in England?

Chris: Yeah, that's absolutely true (laughs). Although we weren't born there, we just lived there. Danny and Wiz were born in London, Gerry and I in Readings. Farenborough is really a fucking hole. Anyway, that's where we got the band together, because that's where we grew up together, for our parents moved there. That's why we got together — there was nothing else to do.

MRR: MC4 also plays in small villages all around the U.K.

Chris: That's true. The conditions aren't so good, but we like playing places that no one has played before us. We don't just play every week or every year, we don't just want to play big towns for a 20-day tour; we'd rather go on the road for 50 days and play places where we haven't been yet. Maybe we don't get paid so much, but we don't mind, for the mood in so-called lost places is totally different thatn in big town halls. We also notices this in France, where we also played a little town, which was much more exciting than in Paris!

MRR: Having a look at the English punk scene now, it seems that there's a kind of a new "melodic punk" scene, with bands like you, The Sect, the Senseless Things, The Price, etc. I read in your press book you're considered the leaders of this scene...

Chris: That's another lie from the press. Maybe a reporter wrote this because he saw our name in another paper. Indeed we receive a big press coverage. I wouldn't like for the other bands you quoted, some of whom appeared before us, to be seen as MC4 followers. We personally don't follow any

band; MC4 comes from our various tastes, we aren't so-called Buzzcocks or Stiff Little Fingers followers. That's the reason why I wouldn't like to see other bands following us, otherwise they would lose their identity and originality. Anyway, maybe we help all these bands by making things easier, in the U.K. and in the rest of Europe, for we meet gig organizers, zine makers, etc. I hope we can help the other bands in this way, though we have to work a lot for ourselves. We do our best to help the other bands, though they also have to manage themselves.

MRR: You're known as a band who doesn't like mixing politics with music. So what about the song "Paper Tiger" on Tranzophobia — isn't it a reference to Mao Zedong?

Wiz: Not exactly (laughs)! It comes from my working experience in a factory. For me the "paper tiger" is the money. Indeed, I was very disappointed to see all these working class people just waiting for the end of the month to get their wages, or just waiting for the end of the week. This also happened to me. I was always waiting for my money, and never had enough, so I felt very sad... because the whole education is based on the ways how you can get money. Then I wondered if there wasn't something more important in life than money, than a normal life for I realized I couldn't stand this way of living anymore.

MRR: And do you live from the band?

Chris: Yes, presently we are four people living from the band. Oops, no, sorry. We are seven to live from it, for we also have three roadies who are some of our best friends. Actually we have a kind of common money box in which we put all the money we get from the gigs and everyone of us can take what he needs. It's a system based upon a mutual truth, and it has been working since its beginning.

MRR: Your success keeps growing and growing; so, will you go on being produced on an indie labels?

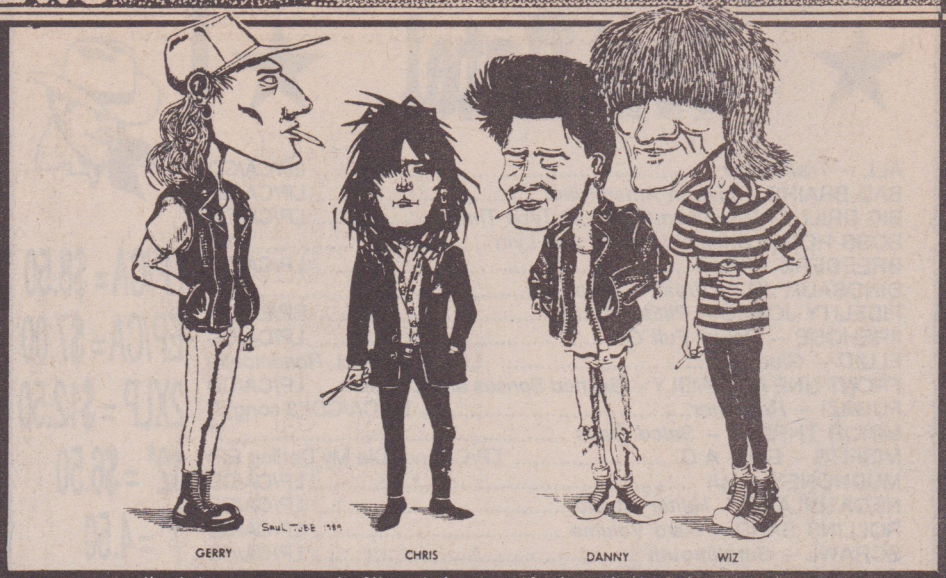
Chris: Of course! I think Vinyl Solution is the best label for us. By summertime, we weren't really sure what to do, because we had totally run out of money, so we couldn't afford to put any petrol in our van anymore... We had put all of our money into the organization of a big tour. We've had to leave from our lofts, so that, now, just four of us have to pay rent. Three of us don't pay any rent, and I think if we had gone on with these problems the band might not exist any more. So we talked with different record companies, even to major ones, because there was money; but we decided the band is not about getting money, it's about being happy. So we want to live our way and take as much as we can from the band: this just has nothing to do with money, or less than most of people may think. That's the reason why we chose Vinyl Solution, or why we chose to keep on with them. They really love MC4 and let us do what we want. Anything we wanna do, they understand, so we work together. Being on a major company means you have the company with its businessmen on one side and the band on the other side. With Vinyl Solution, we help each other: we need them for we need a structure behind us, and they need us because they want their label to get bigger.

MRR: I heard from you that you didn't want to go to the States or Australia, that you just wanted to be an "European band."

Chris: No, that was a joke! Anyway, it's certain we first want to be one of the main European bands before flying across the seas!

MRR: In some parts of the world, the underground scenes tend to form some kind of "counter societies." Do you think that's the case in England?

Chris: I don't know exactly. I would tend to answer negatively because most of the gig's organizators are just there for money -- they rip bands off. You know, everyone from 15 to 50 seems to be able to come to a gig in the U.K. Some of our own parents sometimes come to our gigs when we play our area. I don't think there's anything particular the government stands against, because putting on a gig means you provide entertainment.



Gerry: I remember, when we wanted to play East Berlin, last September, I felt disgusted by the East German Customs who didn't want to let us pass through their fucking border line! We didn't have nothing at all to see with all their political problems! We didn't expect to get money from this gig: we just wanted to give people there to get the opportunity to break their daily boredom. That's why we play in little villages in the U.K.

MRR: You think that "rock" just has something to see with "entertainment"?

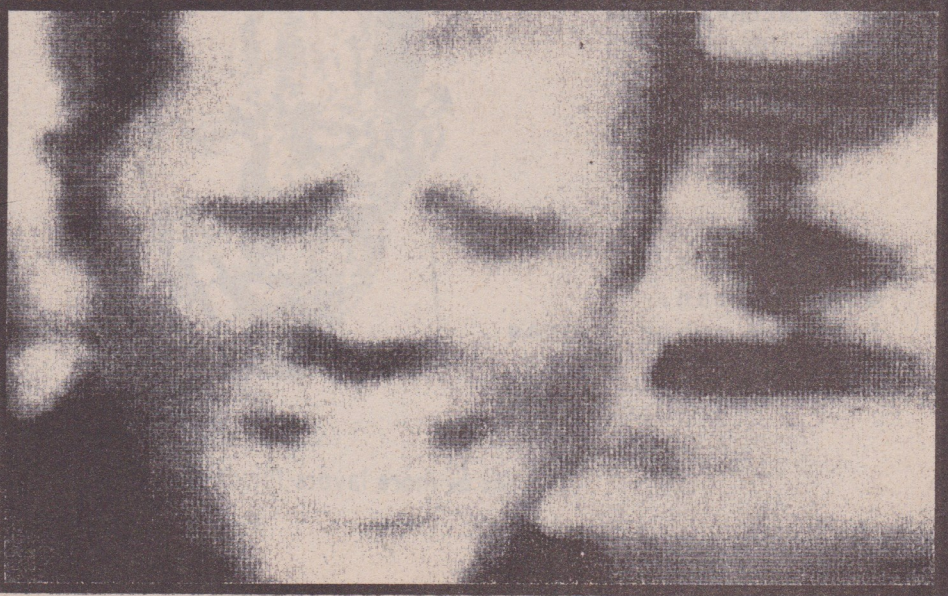
Chris: Yes, I think it should... Anyway, we are not of these bands which are about monsters, drinking, fucking, etc... I don't think a band should be allowed to preach to anybody, which is quite dangerous, as much for the band as for the audience. Maybe all we can do is this: not preaching any so-called truth to no one. Anyway, I respect bands like RED LONDON, who are really great, and made the choice of dealing with social and political problems. I also think about the Rolling Stones, who were quite political at their beginnings, indirectly I should add, although they are now part of the establishment they used to fight.

MRR: In the whole world, there seems to be more and more fascist skins making trouble in the local scenes. What's the situation in the U.K.? Is it different because it's the country where this "movement" comes from, although it's not always fascist?

Chris: I don't think MC4 has ever had any problems with skins because they rarely come to our gigs. Anyway, we hate fascists. There was a time when there were lots of skinheads at gigs in the U.K., though I think they tend not to come to gigs nowadays. More, just take a band like SNUFF -- they are some kind of skins although they are totally against fascism, though they might not be skins anymore. They are a fucking brilliant band!

Gerry: I don't think most skins are political ones because they are just into football and all this kind of stuff...

Wiz: I don't totally agree with you because some skins may rely on the origins of this movement so they aren't all nazis. Most of the skins I've met are just cool working class people, more left-wing, maybe, than metalers. Anyway, in a situation of social crisis, they might be manipulated by fascists because they have a certain lack of education, so they can easily change their points of views, for when you're working class you leave school too early, you begin spending your time in the street...



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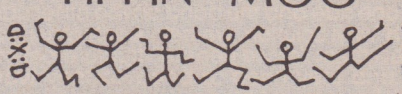

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I'm here at Kinko's copies. It's 1:00 A.M. This used to be the "punk rock" Kinko's, but everyone went their separate ways and the last remaining vestige is Brian Vermin of the new Chicago funkpunk gods, SLUDGEWORTH. I figure since I'm here doing shit, I might as well interview the dweeb, and here he comes, so I might as well fling the first question... Interview by Lainie the Oyster.

MRR: So, Brian...what's this funkpunk shit?

Brian: Well, it's like funk, and punk, duh!

MRR: Of course, how could I have missed the concept! Fucking smart ass, I MEAN, how did Sludgeworth chance to evolve into this genre of music?

Brian: what's genre mean?

MRR: You know, dumbass, like "type" or "classification"...answer the damn question and quit stallin'.

Brian: oh.

MRR: and...

Brian: ...Oh, yeah, well, we all dig funk, ya know and we also like to throw in those sappy hooks here and there (just so we can score with the chicks, hubba, hubba!) so it all kinda comes together in a funk punk sorta way, DOES THAT ANSWER YOUR FUCKING QUESTION!!!

MRR: Yes. Anyway, so you guys have been playing out quite a bit...almost every week. How have the crowds reacted and are there any particular types of people who are more into what you're doing?

Brian: Since I'm the drummer, I can't really see the crowd that well, but last week i saw a couple of hot smokers shakin' there rumps quite frantically... and about playin' out a lot, that is shortly going to cease because we're gonna be writin' new poop for the lp.

MRR: Is there a tentative date on that LP?

Brian: Probably November...

MRR: Is it true that your song "the Plunger" is not actually about a plumber at all, but rather about black licorice enemas?

Brian: How the fuck did you find out about that? That was band secret 24a... who did you fuck you dirty stinker?

MRR: Brian, don't you remember our little moment of glory, I'm so ashamed...but seriously, I know Dan writes most of the songs, and you've told me they're mostly about ex-girlfriends...but where did THIS come from?

Brian: You see, most of our poppy stuff is about icky girls, and even the ones that aren't, sound like they should be, but our funk stuff is about some pretty weird shit, our funk stuff is like one big Steven Wright joke.

MRR: So now that we've gotten this far into the interview, maybe we should do the obligatory introductions of the band members...why don't you tell everyone who everyone is, what they do, and how often they change their underwear...get down to the nitty gritty, Brian, I know you can do it...

Brian: Oh boy. Hi MRR readers, I'm Brian and I play drums and change my grundies quite often, and use only Redken products on my hair. Dan is 20 years old and sings and also wears baggy slightly stained Fruit of the Looms for several days in a row...I think. Strat is a roofer who plays bass and hasn't done laundry since February so i think he's sportin some pretty frightening undergarments. Dave plays guitar and hasn't gotten laid in about 3 weeks but he reads "The Little Engine That Could" quite often, and I think it's working. Adam plays guitar and keeps deodorant in his glove compartment.

MRR: Pretty good. Um, when's the mass Coca-Cola sponsored world tour gonna happen?

Brian: Never, cause Coca-Cola isn't politically correct, but we will be punk and go out on our own next spring, we would've gone this summer but we drove our van into the Chicago river. (It was stolen anyway)

MRR: So have you guys put a curb on your elicit drug and alcohol consumption because you've been so well-received here in Chicago...or have you been so well-received here in Chicago because you can actually play your instruments quite well when yer not all stumbling drunk all over the stage OR is it all just a ploy in order to cop a mass straight-edge following?

Brian: I've quit all the drugs and booze abuse cause I almost o.d.ed on yellow jackets, it was pretty fuckin' weird, in fact it scared me straight!!!! I had a beer Sunday though, and the rest of the band waits till after we play to get hammered. Straight edge is rad if you're a 14 year old suburban pud who can't make it on the football team.

MRR: Yeah, yeah, yeah...we're all pretty bored with this whole to be or not to be straight-edge shit. Anyway. So how'd you get such a famous celebrity as Jim O'Barr to do the cover of your 7-inch? In other words, who did YOU sleep with?!!

Brian: I read his comics that you let me read, and got his address from you, and wrote him and we fell in love and he did our cover and even if you readers don't like us as a band you'll dig the hella cool art work. James O'Barr is god.

MRR: OK, we dig. So what else do you have to say for yourself?

Brian: Well, as a personal message to all you readers, go see smaller touring bands this summer and help em' out cause think if you were in their place you would want people to be excellent to you so, also buy our record and shake yo rump and play air guitar in the nude, cause everyone is doin' it . If you want to write or send funny stuff, you can send it to: Sludgeworth c/o Brian Vermin/ 3930 W. Byron/ Chicago, IL 60618. Get funky and shit, bro!

KOLABORANCJI

Wojtek is obviously someone who "counts," a kind of a "V.I.P." for the new Polish real independent scene. Indeed, he runs a tape and record distribution label, K.W.F., whose ads have yet been published many times in MRR; moreover he's the manager of a band that's going to become important in Poland and Europe, KOLABORANCJA. I met him in Warsaw last September. Interview by Laurent Dussutour.

MRR: Well, first, the classical question: what about the history, influences of the band KOLABORANCJI? What does this name mean?

Wojtek: I don't think it's interesting to deal with the different line-up changes. I'd rather deal with the influences although they aren't very original. I think we do the same music as Dezerter, we just change the lyrics... No, it's a joke! Although our main influence is obviously Dezerter! And after, people like us or not, never mind! As far as for the name, it means "Collaboration" of course, as you may have guessed. I must add that the members of KOLABORANCJI also play in other bands; for instance the drummer plays in a reggae band...

MRR: What about the problems this band you "manage" is faced with?

Wojtek: Until a few months ago, it was very difficult to find rehearsal room and concert halls, if you wanted to stay really independant... and, to tell you the truth, it's still bery hard, more than in western countries, I think. Anyway, we're used to these problems, we can face them much more easier than a western band. Of course, the main problem is no money to get good equipment. We don't have so many problems to rehearse or to play gigs, because there is a good club near the town where most of the members of KOLABORANCJI live, Stretchin. This club is called "The Garage," and there are often gigs; there is a rehearsal room. More, 'til now, we've never had to look for gigs: indeed we've always been invited. Now, as a manager I'm starting to look for places to play... There's another problem I'd like to point out: it's the problem of musical achievement. Indeed, many westerners think "eastern" bands always have had music, bad lyrics and so on... I just can't agree with this. The true problems we have to face are the same as any "average" independent band, I guess you know what I mean, don't you? I wish KOLABORANCJI to be classified according to the same labels as the western bands, which are labels of quality, not labels that one gives you according to the political stance you're are coming from.

MRR: You present yourself as the manager of KOLABORANCJI. What does it mean for you being a "manager"?

Wojtek: First, I have to say that we mainly are good pals, we appreciate each other. The present situation comes from the fact that we just used to have, and still have, the same hobbies, the same tastes; we've all been involved in the hardcore scene for a certain time now, so... At a certain point, the band suggested to me that we could work together, because I like the band and they like what I do. That was like a marriage, a thing without which you can easily live, although, maybe, whether you use it, it can be positive for each part (laughter). More seriously, it's not exactly as a marriage for I live in Warsaw, and they live in Stretchin... So, with myself living in Warsaw, it's easier for the band to get gigs. I thing they wanted to have a manager just as someone who cares, who has time to care about the band; this comes from the fact the line-up got stablized. So they just have to concentrate on the music, they just have to improve to get ready to play their gigs. They've had so many troubles finding gigs, having gigs canceled at the last moment, that I try my best to get them just getting ready, cool, for the moment of the concert. Anyway, I think they may accept me as the fifth member of the band. I may not agree with them about one of our topics: I'm not out of the band. In KOLABORANCJI our relations are based on friendship, we share the roles and that's all. There's nothing special about this way of being a manager.

MRR: Do you care about the lyrics of KOLABORANCJI? Do you have any kind of control on them?

Wojtek: I suppose that if I didn't like their lyrics, I wouldn't work with them (laughter)! I must say first that the band itself and even myself particularly appreciate the bands who are able to deal with things very directly. We think that bands that use kinds of slogans in their lyrics are very strong. Although I'd rather see more bands that take the people of the audience as clever as they are. So I don't think a band should tell people what's good and what's bad in a direct way. A band just should deal with the useless problems we are facing everyday. It's up to people themselves to manage to find ways to solve their problems. So I don't think a band should finish its lyrics by always telling people the way they must think or act, 'cause this is just the same way of action as the one of the "authorities." The band KOLABORANCJI just wants people to think by themselves, to develop their own personalities. So the lyrics are just the individual views of people facing politics, this rotten world. Anyway, we deal more and more with the eastern situation in our lyrics... I suppose we deal with topics that westerners can't understand, because you must stay here at least three months to understand what really happens here. Indeed, people form the West can't believe it, can't understand it because... well you see what I mean?! I dealt with this so many times when I was in France or in England, or when I write letters. As you may have noticed, you need a certain time to realize how difficult it is to live in Poland. It's a complete sadness. We

deal with this situation because we live there and we're faced to this absolute sadness, to the increasingly problems for new indie bands to appear, to the daily fascism, to intolerance. We deal with the daily fear, which still exist though the government is now run by Solidarity; for instance, we totally dislike this people who tell the others that are peaceful so they won't help someone who is beaten in the streets by nazi skins. This seems to be sad, so we try to have a sarcastic way to sayit in the lyrics...

MRR: Now let's talk about more political and general topics. As I said to Dezerter, I read an editorial about Poland in the French satiric paper "Le Canard Enchainé" where they wrote that the alternative in Poland was between the Communist Party order and the Church order... Either you have the "red order" or you have the "black order."

Wojtek: That's right (laughter)! For instance the bands who have radical lyrics, well not all of them, of course, have had to work closely with the system for years. I mean that in Poland, if you fight against the system which surrounds you, you create the same system. It's a kind of a vicious system, based on a vicious circle. At a certain point of your fight, you finish by creating again the same relationships between people; it's easy to notice it when you go to concerts or when you read fanzines... I mean, if these latters criticize the system, they also should criticize the bands who collaborate with it, and they are just beginning to do it. There is a lot of intolerance within the Polish scene – either you agree with the people who control it or you don't do a thing. I think it's the same in most of fanzines, should they be from the East or from the West: you always find the same close-minded schemes. I'd rather collborate with people who have larger views...

MRR: What do you mean by "larger views"?

Wojtek: Well, I don't mean "right wing" views; I just mean deeper ones. Think about the incredible amount of zines where you can read stuff like "the army stinks," "the system stinks," "skinheads stink"... Of course I agree with all these topics: I also fight against the army or against racism though I wish the people who make fanzines had deeper views. For instance, the army in Cuba isn't the same at all as the French army... Racism isn't the same in Poland or in the USSR than in South Africa. Once I was in a cafeteria, and I heard people talking about South Africa, telling how the "niggers" – that's the word they used – were happy there, compared to the rest of Africa... I just told them that I wish they were such "negroes" there so they would understand what happens there... There are so many differences in the world that people may not understand someone else's fight. It's a bit the same about fanzines: I wish they were more "professional," I wish they had deeper analysis instead of stupid slogans. The problem for many Polish hardcore folks is that when you try to talk about these topics, they suspect you ofcollaborating with the system. When I use the word "professionalism" I don't mean it in a capatalist point of view; I just mean the things you're dealing with should be better presented. Though for many Polish HC folks it means you're the devil, you're from Babylon! Maybe it's fun for you but they call "professional" most of the French fanzines, should they be xeroxed or printed in offset, 'cause they are just well made... They say, "On a faim" (the main French zine) is sellout because it's clean, it's made by people who care about grapics. Some of these people also say the ads of KWF are too clean; for them, the only way to stay independent would be to play for free, for example... and it's impossible to play for free in Poland because if you do, you're sure someone else is going to make some benefits... If nobody could make any profit, then be sure KOLABORANCJI would play for free; refusing to play for free in Poland means you don't want to be exploited.

MRR: Please, go on talking about the gigs organization in Poland...

Wojtek: It's growing better and better, for many people realize it's important to care about their scene, and also for the whole socio-political situation here. Now, we can even organize tours for foreign bands in independent ways, because there are plenty of new clubs opening all around the country, and they are run by people who care. We also try to organize some big festivals, without any help of the big agencies that are controlled by the state. Now, there is also a new big paper, based in Warsaw, which isn't really independent, though it deals with stuff like punk, HC, etc... and it's distributed all around Poland, so many people can know about the concerts in their area. On out own side, we're trying to put out an info sheet about the bands touring Poland, if we think they're really independent, of course! More, we are planning to put on an independent touring agency, with a big fanzine, which would be written in English, dealing not only with eastern punk, but also with all the aspects of the eastern Europe culture... or better, I should say subculture. I'd like to do something which is different from the usual zine in Poland, which always deal with the brutality of the police, with the blood on the streets – with oppression... I don't mean this doesn't exist. I've personally received some letters warning me of being jailed if I went on doing what I do! This is typical of a country which is coming out of a long dictatorship.

MRR: Now you're planning to put out a true independent record compilation; this means you want to create an indie label (should I recall there aren't indie labels in Poland: the whole music industry is run by the State), doesn't it?

Wojtek: That's true (laughter)! I hope this label will reflect my views on art, on music... You know, KWF is yet the beginning of this label, and in many ways it works as I think every true indie label should work according to me... This means self-production and, of course, mutual truth, which means working closely to the bands. I'd also like it to be along with a big zine, whose each issue would just deal with one subject... For instance, "What does it mean to practice daily anarchy?" or stuff like that. Actually, this is linked to the limits between "mankind" and "animalkind" as you may know! And this is important, particularly when you want to run an indie label, for you can't treat the others like animals, you can't be a capitalist, although you have to stand a big pressure... At KWF, we also have some graphic projects, such as photo expos, etc. As far as for the project of the compilation, I'm just finishing the graphics of the cover and I hope it will be out one day... because things take such a long time in Poland! I also hope it will be out in the West one day, who knows? There also will be a booklet inside the record; so get it when it's out, but don't worry, you have all your time (laughter)! At the moment, we're making promotion for the tapes we've put out on KWF. These tapes reflect our musical and lyrical tastes, for they can be "metal HC" or "'77 punk." Each band that's on KWF gets 50% of the... well let's call them "benefits" (laughter), so the label can develop itself. No money goes to our own expenses, or I would buy new shoes (indeed, Wojtek just has a pair of totally rotten tennis shoes, and it's not to look punk!). This way of running the label leads us to have good quality products, I think because we don't want to have rotten-sounding productions – we respect the people who buy them. We're now also planning to put out around 20 tapes of other western bands, which I'll probably invite to Poland, so they can play some gigs here and also record their things here. What I particularly appreciate is that people from the bands help me a lot, particularly my very good mates of KOLABORANCJI! And, now, I'm really glad to see our work is recognized by people in Poland, because the band PROLETATYAT won the price of the critics and the price of the public at the last festival of Jarocin; I know, it's a fucking competition but this is a way of recognizing real indie bands. I also have to say we make promo stuff for the bands which are on KWF, or bands we like, such as DEZERTER. We have stickers, t-shirts, etc...

MRR: With many other people, like the people of DEZERTER, you're also involved in the project of creating an independent, autonomous center in Warsaw.

Wojtek: Yes; there's yet such a "club" today in Gdansk. There, they used to do weekly demos to get a free place to organize their own stuff... and they got it. So, in Warsaw, many people thought, "Why can't we do the same?" Now the government is run by Solidarnosc, we think we won't have to do such demos as in Gdansk... You want to know why? It's because we have our men in power now: we know some deputies from the left wing of Solidarnos and some of them are going to work at the ministry of culture, so... I hope this project will get realized, though it depends on how things will go now the communist aren't in power anymore. Or maybe this project is too radical for the people of Solidarnosc now they've reached the power! We try to take the best of what's been done in the western Europe at this level of autonomous centers, without forgetting their errors. It's quite an ambitious projects, with many activities and many people involved in... We wish we could cover every kind of counter cultural activities. Also, we hope we can be attractive for other people who aren't involved in any other form of counter-cutural activities. I personally think the way of organizing it is yet the half of success.

MRR: Do you think the present situation in Poland will lead you to get a stronger independent scene?

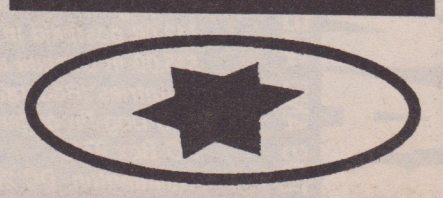
Wojtek: I think so, because people are going to be more and more allowed to do not what they want, for there still will be the pressure of the Church, but what they can. Poland is going to become a capitalist country – I perfectly know the dark sides of capitalism, but I'm sure the changing situation here gives us much more possibilities to build our own thing. That's the reason why we're just trying now to put on this tour agency I was dealing with before, though we have the classical problem of lack of money.

MRR: Do you think the indie scene in western and eastern countries is getting more and more similar?

Wojtek: Yes, although I think the indie scenes in the east are more united. In the west you have all these differences between "alternative" and "independent," between "big" and "small" labels. Here in the east, we can't waste our energy so we must be united... even if there are some quarrels about "professionalism." Perhaps things are getting bewtter for the whole eastern area; indeed, KOLABORANCJI are going to play Budapest, East Berlin, etc. Even the USSR is opening up its gates now, so I hope we're going to be able to play there, especially in the Baltic countries where there are good punk/hardcore bands. And I hope bands from the Soviet Union will be able to play here. Our present project at KWF is to put out a compilation tape of Czech underground music, with a booklet about the history of the underground movement there. I thought you could find good punk stuff in Poland, but that was before I realized how great some Czech bands are!

MRR: In England, bands seem to be strongly connected to the workers, as noticed during the miners' strike. Are bands in Poland connected too?

Wojtek: No, not at all, sad to say. There were benefit concerts to help Solidarnosc, but just with rock stars. There are many reasons for this. Poland is a so-called workers state, but workers just think about their working conditions. They aren't too open-minded, don't think we have anything in common. They have this kind of pride that makes them think that punx are stupid, are drug addicts, etc. Actually, there is no communication between them and us, though I respect the working class a lot.



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NEW BANDS

ADMIRAL

The last time I saw Admiral play was at a small community college in Westminster, Maryland, where they played to a crowd that knew basically nothing about this Pennsylvania band prior to their taking the stage. But what the crowd soon discovered was, whether or not they had heard the songs before, one thing about Admiral's musical performance was quite familiar, it had energy, intensity and sincerity.

The same audience that had reacted fairly lethargically to the band which played previous to Admiral was whipped into a state of continuous frenzy throughout the 11-song set, culminating with their emotional final song, during which members of Admiral were witnessed rolling, flopping ond twisting on stage while somehow managing to play their instruments.

In the end, all that remained was a Gibson SG guitar snapped at the neck, four exhausted band members and an appreciative crowd that received more than they could have ever bargained for. One audience member in a state of amazement exclaimed, "Ignition meets The Who!"

This interview was conducted by Garrott Rothman in April 1990. Present were: Mike Hartlin (bass), Joe McRedmond (guitar), Bill Mecum (drums), Sean Linwood (vocals).

MRR: Let's start things off with some band history. How did the present line-up come about?

Mike: Joe, Sean and I have been playing in bands together for about four years under various names: Sacred Hate, Homecoming and Fuse. The actual band Admiral began in January of 1989, originally with Joe singing and another guitarist, but Sean returned to town ond he took over vocals ond Joe moved back to guitar. About two months ago Bill replaced our old drummer, because he was too young and things just weren't working out. This is definitely the final line-up because we're all very tight.

MRR: Bill, what is your past experience in bands?

Bill: Originally I sang for a band called Miser. After that band broke up the guitarist and I formed a straight edge band called Transmission, for which I played drums. Things weren't working out the way I had originally planned and there were personal conflicts. I wasn't really into the straight edge down your throat attitude. I'm straight and always will be, but I don't choose to follow any uniform policy.

MRR: How does hardcore ond the band effect your life personally and along the same lines, how does your lifestyle affect the band?

Mike: The two are interchangeable. Speaking for myself, hardcore is my life. The band is totally an outlet to express things in our lives. If it wasn't for hardcore/punk and this whole alternative way of life, I'd be nothing, and I feel as though I should return to it everything it gives me.

Bill: We all have different things going on in our lives: school, work, but the whole hardcore/punk thing has shaped us into being what we want to be, individuals.

Joe: It's not the only thing in my life, but the more we play and practice, it seems the less I want to do other things. I don't know if that's good, but that's just the way it is.

Sean: At first punk gave me an identity, but now it's developed far beyond that for me. It connects me with others who have similar feelings of anger and rebellion.

Mike: Hardcore is so much more than music, at least to us. It's a whole way of life.

MRR: How did you get hooked up with Soulforce Records?

Mike: This summer we played a few shows with Wind of Change from Arizona (Hi Alex and Eric). They gave our tape to their friend Jeff who does Soulforce, and Jeff and I got in contact. Soulforce has been a predominately straight edge label, though it was not his intent, and he wanted to release something different. Jeff is a super guy and his views and ideas seem to parallel ours. We recorded three songs at Inner Ear Studios for a 7" which will be available hopefully before June. We will be following that up with a full length LP in fall.

Bill: I'm glad this label has been geared more towards straight edge because hopefully SE kids will buy it, possibly hate it, but hopefully take the time to listen and read the lyrics and maybe expand their minds.

MRR: What are the songs on the EP about?

Sean: As far as lyrics go, I think it's hard to say something that hasn't already been said a thousand times before. My lyrics are very personal -- most of them can be about more than just one thing. "Brother Can You Spare a Dime" has different meanings to me at different times. Sometimes it's about misunderstandings, the problem of illiteracy, the homeless -- it depends on what level you want to take it. "Horns Lay Silent" is about caring in general -- people belittling ond suppressing your feelings.

BROTHER CAN YOU SPARE A DIME
I'LL MAKE YOU EAT MY WORD
EVEN THOUGH I CAN'T CHOKE THEM DOWN
EVEN THOUGH I CAN'T UNDERSTAND THEM ANYWAY
I'LL MAKE YOU EAT THEM, JUST THE SAME
AND FOR A DOLLAR, I'LL CRY ON YOUR PILLOW
AND FOR A NICKEL I'LL KISS YOUR FEET
AND SOMETHING I CAN'T UNDERSTAND
I'LL MAKE YOU REPEAT

I'LL MAKE YOU UNDERSTAND
EVEN THOUGH I DON'T
WORK THESE THOUGHTS ACROSS MY MIND
BUT HEY, CAN YOU SPARE A DIME
BROTHER CAN YOU SPARE A DIME

NOW WORDS UPON WORDS
THEY DON'T MAKE SENSE
WORD, WORD, WORD
HAVE YOU HEARD
THAT I AND YOU
CAN'T COMPREHEND
THAT WORDS HAVE NO END
BECAUSE YOU SEE I CAN'T READ...
I CAN'T WRITE

HORNS LAY SILENT
THREE TIMES IS ALL YOU GET
LIFE, LOVE, LIBERTY BOUGHT AND SPENT
LONG GRADE ON A STRAND
DON'T LOOK TO ME, I STUMBLE, STAND

WITH DIMES IN POCKETS
AND LIES ON TONGUES
QUESTIONING MY ABILITIES
MY ABILITIES TO LOVE AND CARE

PUMMEL DOWN MY BROKEN BROWS
LOOK, CHOW DOWN
HORNS LAY SILENT

Mike: I really like Sean's lyrics because you can read your own thoughts into them.

Sean: "Seasonal" is about changes in life and hope.

MRR: How important has friendship been in the success of the band?

Mike: I don't know about success, what success?

Joe: Friendship is 99% of the band.

Mike: It is the basis of the band. The four of us are extremely close.

MRR: I contemplated asking this . . . how do you feel about being classified as an emocore band? (laughter)

Mike: We've been called that, we've been slagged for it, but hey, we do play our music from the heart and with emotion. We give it everything we've got. I think music that's not done with emotion, whether it be anger, frustration, jubilation or whatever, sucks. You might as well be Debbie Gibson. We're not into labels, but people can tag us what they want.

MRR: What are your plans for this summer?

Mike: We're trying to set up a 3-week excursion in the west for June/July and an east coast thing in August. Somewhere between we'll record the LP.

Sean: We want to tour Europe in the fall or winter.

MRR: What is your favorite aspect of the band -- what do you find beneficial in being in a band?

Joe: I really like the songs because they truly represent us.

Sean: The whole creative process of the four of us writing songs.

Bill: I like what we stand for as a unit.

MRR: Do you guys take any political views?

Joe: Yes. I think it's starting to come out more in the band. In the past it didn't play much of a part. Our social and political awareness is now becoming much more of a factor, not necessarily in our lyrics but in our own personal lives.

Sean: We're against certain things but I couldn't write lyrics saying, "Don't do this, don't do that." We can only offer our views.

MRR: Don't you think some bands that do this have somewhat of a positive influence?

Sean: Yes, definitely. We're just not into laying down the law. When you set yourself on a pedestal, you're inevitably going to fall.

MRR: Do you think there's a lot of responsibility in taking on some political or social view as a band that you'd like to avoid?

Sean: Just practice what you preach.

Joe: Yes, you better make sure what you're saying is what you're living.

NEW BANDS

Mike: Everyone is responsible for their own lives, their own actions and their own words.
MRR: Any closing statements?
Mike: Hello to Separate Peace, Within These Walls and all our New Jersey friends!
Joe: Be nice, I'm sick of all this hard guy shit.
Sean: Do all you can.
Bill: Be yourself, and when summer comes play all the golf you can.
Mike: Geekage rules! Write to us one and all:

Admiral/ 32 South Second
St. Wormleysburg, PA 17043
Mike (717) 737-3126 / Bill (717) 533-3355

SEASONAL

SEASONAL MY PERSONAL
WARPED IN MIND, CHANGE
BITTERNESS, HARD BOUGHT
CAUGHT ON TO THE LONG RIDE
SEASONAL IMPRINTS OF PAST
COLD IN MY SOLACE
REMEMBRANCE OF SEASONS BEFORE
CRASH DOWN ON KNEES, HIT FLOOR

I HAVE REMEMBRANCE
OF SEASONS BEFORE
ON AND ON I REMEMBER
BEFORE ONCE MORE

TIME TO PUSH IN, TO SHUT THE DOOR
TIME TO CRY THE SHADOWS AWAY
PUSH FORWARD OUT HERE I LAY
LET THE LEAVES COVER ME
NO, NO MORE THEY CHANGE
BLEEDING TOGETHER REARRANGE
SAY MY NAME, MY LONG FORGOTTEN NAME
LET IT HIT YOUR LIPS AS SEASONS CHANGE

CRANKSHAFT

CRANKSHAFT consists of my buddy John, Brian from NO COMPLY, my brother Drew and myself. We've been going at it for a little less than a year, and have been quite successful so far.

I really wouldn't know how to explain what kind of music we play. It's sorta pop punkish, or at least that's what people keep telling us. I'd say it leaned a little more towards funk. Sort of punk funk I guess. Whatever! Anyway, we also sometimes dabble in ska to keep things interesting. The most important thing is that the music we play makes us very happy. We wouldn't change for the world.

Our first project was a seven song demo cassette. We recorded it only a couple months after we got together, so the songs weren't nearly as tight as they are now, but we're pretty happy with the way it came out. We've sold tons of them through the mail. MRR gave it a really positive review in issue 81 and I think that helped a lot.

We've been keeping busy writing songs, looking for gigs, and looking for a label. We recently played in Gainesville with locals Mutley Chix. We also went down to Sarasota to play with Shades of Grey. Both shows went super and when summertime rolls around we plan to go back and play both cities again. I'm in the process of contacting bands and promoters in a few other cities around Florida, so if you live in the Sunshine State, there's a good chance we'll show up in your town. We haven't been able to get many gigs in our area, but I'm looking into getting us some gigs in Tampa and St.Petersburg really soon.

We were all set to record a song for the latest Tragic Life Compilation, "If It's Too Loud, Then You're An Asshole!", but unfortunately we couldn't do it. It's a long story, but they had to find another band to take our place and we were really bummed out for a while. But now we're looking for a label to help us put out a 7" of our own somethim in the next few months, so expect vinyl from us soon. If you know anyone that may be interested, by all means give 'em our address!

We ran out of printed tape inserts for our demo cassette a while ago, but if you have your heart set on hearing it and you don't mind not getting the insert, you can send me two bucks and I'll mail one to you. We've also got some really nifty T-shirts that we're selling for five dollars cheap! What a deal. Otherwise, keep an eye out for us, because we've got lot's of plans for the future and they include you! CRANKSHAFT, PO Box 4931, Clearwater, FL 34618.

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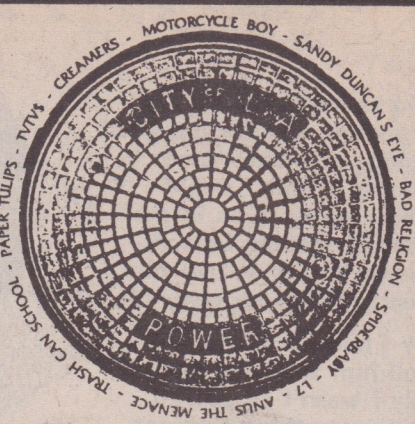

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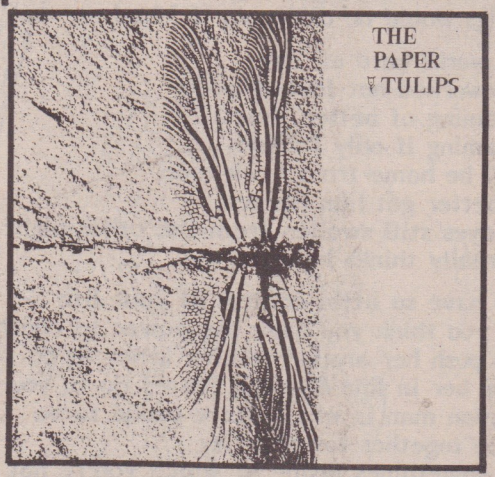

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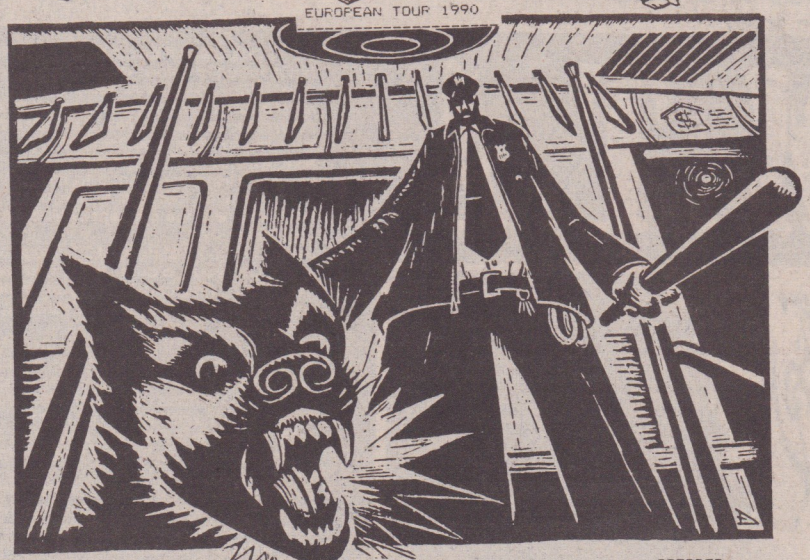

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	7	- Vs Schwenningan	
	8	- Munchen	"Kulturstation"
	9	- Linz	"Kapu"
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	13	- Milan	"Leoncavallo"
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	30	-	"K.O.B"
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NEW BANDS

IF ONLY

He works hard all day
Overworked, not feeling good
Dreaming of better times
Dreaming if only I could
The boss walks in to inspect the men
His money making factory
He really treats us like dirt
He really thinks he owns me

If only I had the nerve
To tell him to shove the lot
If only I wasn't so scared
To lose everything I've got
Things would be different if I had my way

She works hard all day
Overworked not feeling good
Dreaming of better times
Dreaming if only I could
He'll be home from work soon
I'd better get him his tea
My eyes still swollen from the other night
He really thinks he owns me

You have so little control of your life
But you think you have the power to control you
You push her around tell her what to do
Keep her in line like the bosses do to you
A union man is what you're proud to be
Unite together for security
But somethings inside of which you're not aware
If you can't change yourself
How can you change things out there ?

We're all victims of a vicious chain
It happens all over
Again & again & again
Things could be different
If only we tried

SLEEP

SLEEP are a new band from Brighton, they have just made a demo Wake up to it, available for £1 + SAE from their contact address. SLEEP are: Allen - Vocals, Danny - Bass, Jamie - Guitar, Sam - Drums. Interview by Moe Hawk for MRR.

MRR: From listening to your demo tape, and watching the band live there seems to be a very strong US influence in your music. To what would you credit this?

Al: From the music we listen to, DAG NASTY, DESCENDENTS etc, tuneful hardcore. Whatever you listen to tends to reflect on what you play so ...

Danny: We're just into US stuff, there's no great prejudice.

Al: The quality and variety is much better, but the English bands have been getting better over the last 2 years, looking to America and Europe for inspiration and not just harking back to the British 'We started so we're the best' attitude.

MRR: There's a lot of melody, almost Indie Pop like influences in your songs, true?

Al: We like melodic stuff you can dance to!

Danny: We are not a Pop Punk band. We don't sound like the SENSELESS THINGS etc, I'd just like to make that clear!

MRR: What is the lyrical content of your songs?

Al: I don't delve into politics cause there's so many views that in a song you tend to contradict yourself. Our lyrics are personal, people can't change anything until they change their attitudes to how they treat other people.

Danny: There are issues we are concerned with like racism, sexism, sexual double standards. We try to find a balance, we're not a heavy political band but we don't sing about our girlfriends either!

MRR: Is there a SLEEP message or concept?

Sam: There's things we all agree on like anti-racism, sexism etc, but we don't preach a particular view.

Al: Respect other people, what they think.

Sam: Other people's points of view ...

Danny: Be straight with people, don't rip them off.

MRR: What has the reaction to your demo been like?

Al: Very very good!

Sam: We managed to sell a few, 100 or so, no one's said its shit yet!

Al: It makes it worthwhile when people come and say 'Cheers mate that was good'!

Danny: If you are in a band its a communication link. Its a starting point for a conversation at a gig, like 'You were really blah blah'. Its nice to meet people.

MRR: Any plans for the future?

Al: Make a record, play outside the South Coast.

Danny: Get outside Brighton and Southampton and gig.

Al: No MRR report has ever mentioned the South Coast only the North and London.

Danny: People do listen to hardcore in Brighton and south of London, there is a 'scene'

Al: Sleep Invasion Tour 1990 coming to your town, give us a gig! Write to the above address.

MRR: Parting comments?

Al: We're not a straight-edge band.

Sam: Buy the demo.

Danny: Should we say hello to some people?

Al: Its not fucking Swap Shop.

Contact SLEEP at: 50 Warmdene Road, Brighton, E Sussex, BN1 8NN, UK.

M.T.A

M.T.A are a 4 piece band from Brighton. They have recently released their debut album The Record on Metalworks Records and are due to record a follow up EP in the near future. M.T.A are Peter - Vocals, Karl - Guitar, Sam - Drums, Neil - Bass. Interview by Moe Hawk for MRR.

MRR: What does M.T.A mean?

Peter: Anything you want it to mean, More Tedious Acronyms is the favourite. Makesone up yourself.

MRR: What was the concept behind the logo, just a pisstake of DRI?

Peter: Yeah just a pisstake of DRI (laughter)!

MRR: On your album there's a song called "Apathetic Anarchist". Do you think this is a generalisation of the anarcho squatter, hippy punk etc types?

Peter: So many of these bands write songs which are an attack on middle-class values, we played about with this and wrote an attack on anarcho type values that we see around us, and in which our friends are involved. It works both ways you know.

MRR: That song condemns anarchos. So what are your views on your friends that are involved with it?

Peter: That's fine, OK. I personally don't believe in anarchy or the anti-fashion statement which in itself style or fashion. The world ain't gonna change if you smoke dope, drink Special Brew and sit in your squat with your Crass posters screaming how bad the world is to your friends. For example there's a guy in a suit in a political party or conservation group working 9 to 5 doing far more to change the world than they are. He's far more 'Punk Rock' than they will ever be but they'll never understand that, will they?

MRR: What is your attitude to drugs and SE?

Peter: If someone's SE its up to them, you know, its cool. When its practised as fascism I don't condone it. Similarly if someone wants to jack up then thats their problem. I don't give a shit.

MRR: Whats the next step for the band?

Peter: To gig outside the UK, 2 European tour and some big London shows. Then head out to America when The Record is released over there in about 3 months.

MRR: How would you describe your music?

Peter: M.T.A. music, man! (laughter) Pretty much a crossover sound. We're all into different stuff so I imagine it reflects in the music. From New York crossover to MC5/60's garage and all points in between.

MRR: What is the lyrical content of your songs?

Peter: I find the state of the world appalling, my lyrics tend to reflect this, naturally they're appalling too! (laughter).

MRR: So what are your views on the world?

Peter: Apathy, everyone deserves what they've got coming to them, fuck 'em (laughter)! No seriously, our lyrics are reflections and observations on life, any political bias is purely my own vaguely socialist beliefs coming through. We also have humourous bubblegum throwaway lyrics to temper the serious ones making it more enjoyable to play.

MRR: Any M.T.A message, final comment?

Peter: Think, be yourself, have fun.

Karl: I want to say more in the next interview!

Contact M.T.A at: 61 Cobden Road, BRIGHTON, E Sussex, BN2 2TJ, UK.

Assault With Intent To Free

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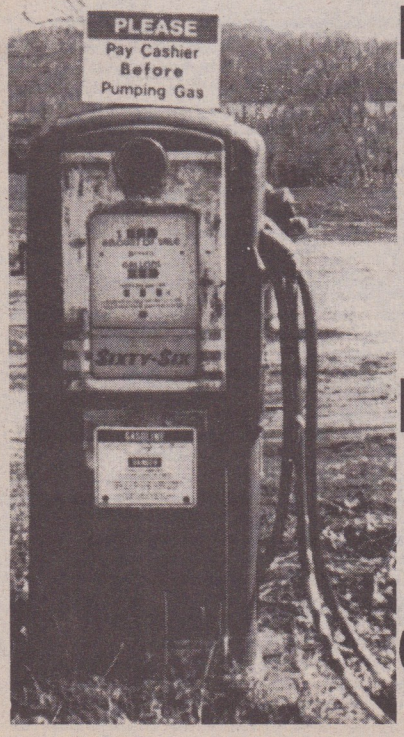

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NEW BANDS

LONG COLD STARE

LONG COLD STARE is a relatively new band that came together in the summer of '88. At the time of forming, they were primarily a straight edge band, and since then have tried to steer clear of the S.E. tag, as they find it to be too restricting.

This belief has faced them with somewhat of a backlash from the S.E. community in the UK, resulting in several harsh threats. This has, however, left them un-deterred, if anything it's made them more determined.

Jamie: Through growing up, learning, maturing (hopefully) I've realised that S.E. isn't the be all and end all of life. There is much more going on in this world than purely personal needs. Still, S.E. is still a positive personal outlook, which stands behind the same moral principles as say....vegetarianism for example. If you can be S.E. in a crowd of friends who are not adapted to the idea, then I admire that in someone. Especially, nowadays with peer pressure not only from friends, but also from advertising, the media, and everything our so called civilised society promotes.

Martin: To me, the S.E. scene in Britain looks like any other scene. I see the UK/HC scene as one big scene. All these people who are trapped in their own little gatherings should span out more, into other scenes. Why have little sides all the time?

Besides wanting to get away from the general bigotted attitudes that exist in the UK/HC scene today, they have no desire to be lumped in with the stereotyped noisecore bands that surround them. Their influences range from Lemonheads to Straight Ahead to Sabbath.

Martin: There is only so much you can do with fast stuff, without the message getting caught up in the speed. It's good to play like that, but after a while it gets boring or stale. You can play at a slower pace, and let off twice as much anger. Look at Rollins for a prime example.

Certain bands from the past have been known to say - "If you're serious, you lose", what is your response to this????

Jamie: I don't agree, I think it pays to be serious if you're in a band. I think bands who rely solely on music rather than adopting a lyrical stance or general attitude, don't, in my mind, do anyone good, but hide what's really going on in that individuals life. As I say, this band is more than just music and I stand behind that. Oh, by the way, we do have a humorous side, believe it or not!

Martin: The songs mature as we do, but how do you lose? I've no idea!! Once you get into it you seem to blend humour/seriousness together.

Final Comments....

Martin: Our mini - LP is out very soon (probably as you read this) on Rise Above Records (through SRD), so gather your own conclusion.

If anyone wishes to write, or trade records with us,write to : Martin/ 32 Wooler St/ Walworth, London SE 117 2EE/ England

8·bark·

8 BARK formed in January, 1990 when drummer Brian Kozlovsky and bassist Steve Sackett, who had been playing together for more than a year, linked up with Doug Ward (ex-I.D.UNDER), who sings & plays guitar. We soon found Wendy Means, art student and performance artist, and rescued her from the clutches of Artphaggdom, and she started singing with us, as well as playing some guitar.

So now, we're playing hard as hell, both in Chicago and out (within the Minneapolis, St.Louis, Nashville, Pittsburgh quadrangle) with jammin' hard crunchy tunes, and doing dual vocals and harmonies.

What now? Well, we conned UNDERDOG RECORDS into putting our 1st vinyl, a 7" EP to be released in June. We're also booking a tour of the south & east U.S. for this coming August, so look for us.

I don't know if you can be "grass roots" and come from a big city, but 8 BARK is by sticking to the real independent scene, not the indy world of the "little big guys" (you know who you are), and not the "we want to be on SubPop and play the big shows" and "schmooze, schmooze, schmooze" (you also know who you are.) I guess the idea behind the band is to play what we want, how we want, and not to let money, fame, and power be our goal (but feel free to shower us with all of the above if you really have to...)

To get on our monthly newsletter, or for info, bookings, stickers, and all that crap, write or call us at: PO Box 476847, Chicago, IL 60647. (312)772-4545.
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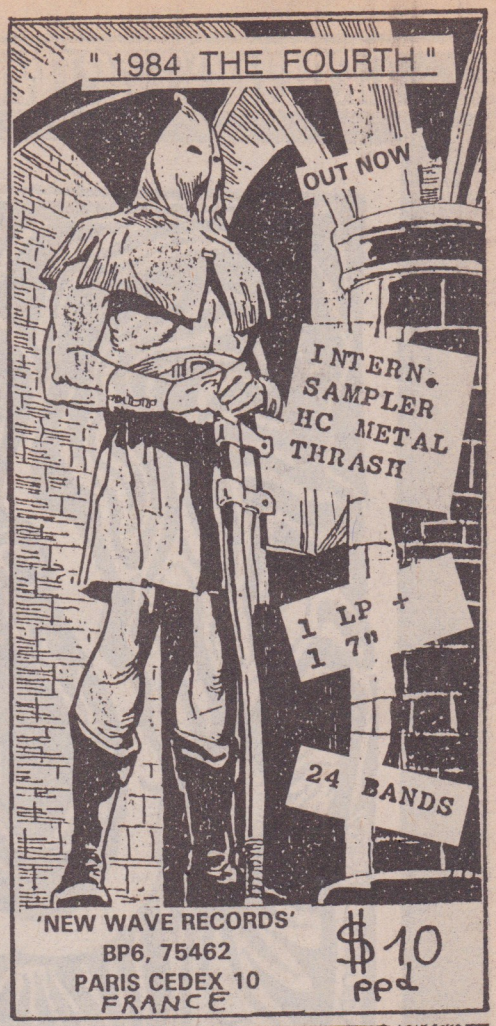

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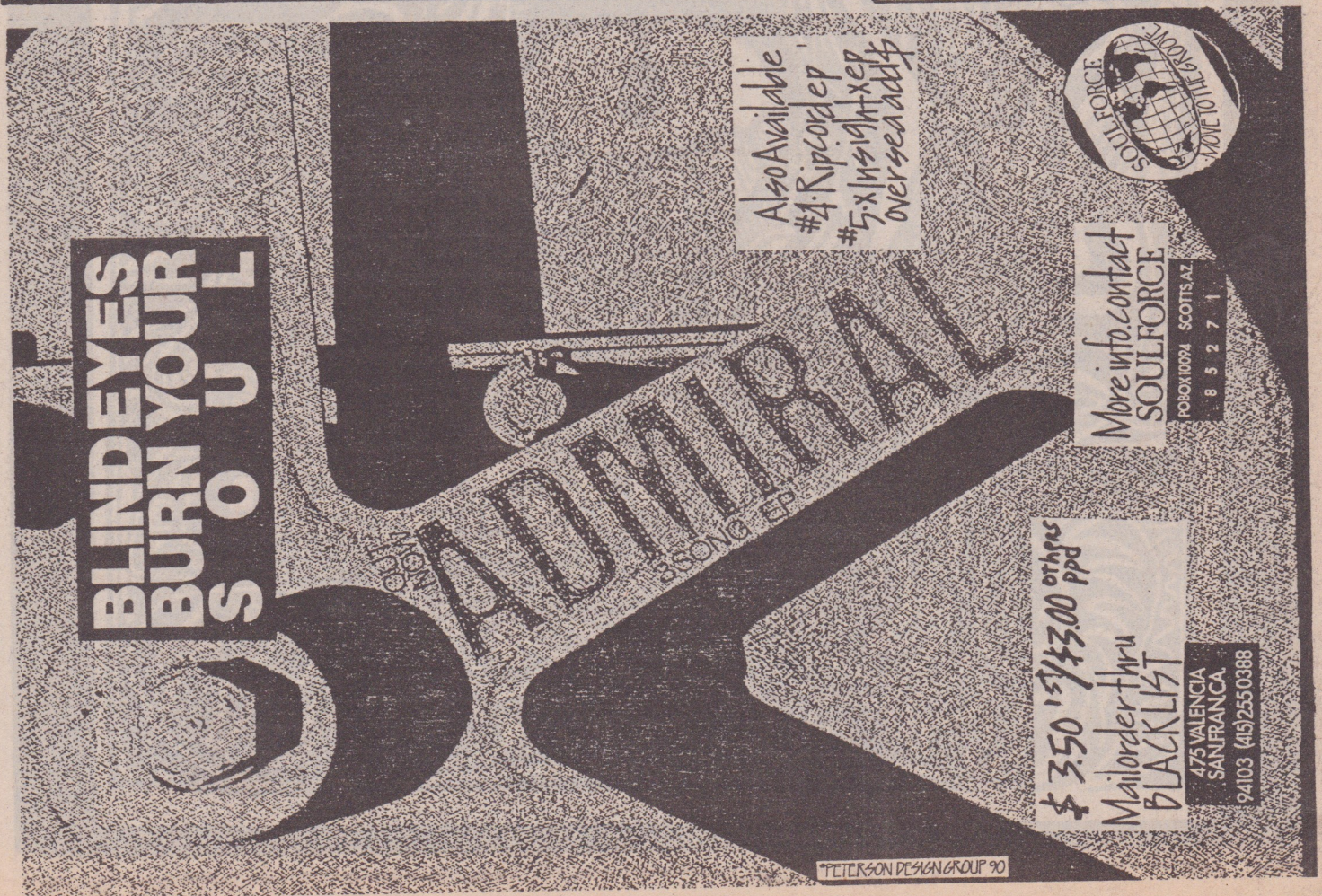


WELCOME TO THE SCUMPIT

By East Bay Eric

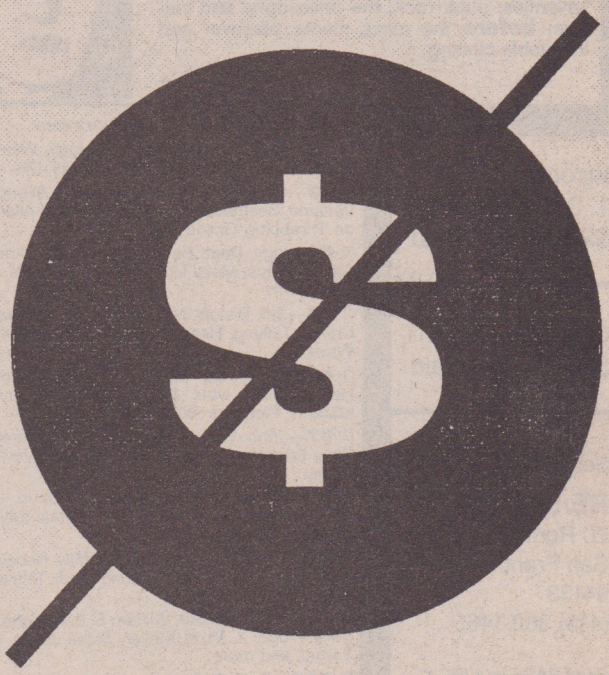
Contrary to the heading of the last month's Scumpit I (Eric) did not write the fine article on Canadian punk records it was written by ???????? and thanks to him for contributing it. I wish more of you collectors/old scensters would get the ol' pen and start writing some articles for this column, come on it's not that hard!

On a negative note, this month I was going to have an interview with Paul of Mod Lang for his excellent views on the world collectors marketplace, but unfortunately he didn't want to do it. Why you ask? Well he told me that for one, he felt Mod Lang didn't really represent the "punk" collecting market well, and that for the most part he didn't want to do it because it was going to be in MRR. Well I accepted that, but the thing that really bothered me was that he told me that they got a couple of calls from "people" calling them "ripoffs", telling them to fuck off, and hanging up, etc.

Actually this really pissed me off, and to tell you the truth I'm fed up with this latest wave of "anti-collector" sentiments I've been hearing and reading. So to all you "anti-collector" types who have nothing better to do but complain about other people please why don't you go and save the world or something or at least join the army, I'm sure you'll find something better to bitch about. If you don't like collectors why are you reading my column anyway? I think the people that complain the most just want the records but are too lazy to get a job. I work 40 hrs. a week to get what I want, I don't like high prices but I go with the flow and I understand the principle of supply and demand. What if rare records were cheap? That would mean one either no one wants them because the music probably sucks, or there's a lot of them which means it isn't rare, right? The reason a record is rare is usually because the music is great and there aren't that many in existence. In most "collecter-phobics" fantasy world the Bad Brains' "Pay to Cum/Stay Close to Me" single (with picture sleeve, of course) would cost $3.00?! Now if such a thing was true what would your chances of you buying that before the 1000's of other people who would also want to buy it for that price? You say you like the music? Then tape it off somebody, because taping is free! Some people say that they might be willing to buy rare records if the prices were more reasonable, but what is reasonable? Remember, a 7" that costs $20 bucks is approximately 800% more that it originally cost.

In defense of the dealers, I will not defend them because there are some out there that are trying to rip people off. However, the basic price that most people complain about is set by the consumers and that's because you are dealing with a limited number of special items. I personally take pride in knowing that I have many records that most people I meet do not have, and like I've said in past articles, it 's like having a small part of the band--something that the average person who is not willing to spend the time or the money to try get will never have. It's also like having a record of the movement of a special time of that music. In fact, if you conscientious objectors really want to hurt the dealers, just don't patronise them.

Well enough about that. On a more positive note, I've visited the EPICENTER in SF, and it could be said that it is probably the best record shop on the west coast, (if not the world) to get (what else!) punk records. Yohannan and crew have assembled the most comprehensive selection of new punk records I've ever seen, which is good in today's world where most stores don't even stock 7"s not mention LP's, in general. Also available at the store are a good selection of fanzines, books, videos, cassettes, and even a few CD's. The collectable used section is what I think makes the store special. It is probably the only store ever to have a "trade only" policy on certain items, that is certain items can only be gotten by either paying over the "market" value or by trading items for it. This keeps the unscrupulous professional dealers from buying up all the good records at a cheap price and reselling them for as much as double the price. As for the selection, it's incredible! A potpourri of punk and hardcore rarities from 77' to the present; I could make a list like I usually do but I'd hate to make people who are inaccessible to the store anxious, because, unfortunately there is no mail order available. All this and more in a pleasant early Gilman-style atmosphere, so all you folks in the Bay Area consider yourselves lucky that we have one of the best records stores in the world! Don't forget if you want to sell your collection in a huge clump get in touch with the Epicenter.



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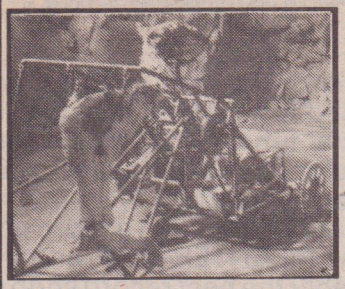

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RECORD TAPE REVIEWS

Send MRR your record or tape for review. If possible, send 2 copies of records (1 for review, 1 for airplay). Tapes must be "for sale", only 1 is necessary. No reviews done from test pressings or CDs. Staff: (CA) Corey Allen, (JA) Jim Allison (AA) Aaron Arroyo (HC) Hope Cooney (CD) Chris Dodge (GF) Gardner Fusuhara (KG) Karin Gembus (WG) Walter Glaser (LH) Lance Hahn (MK) Mick Krash (ML) Mike La Vella (DM) Devon Morf (CS) Chuck Sherrill (AS) Andrew Spear (SS) Steve Spinali (MS) Martin Sprouse (JY) John Yates (TY) Tim Yohannan

ACCUSED - "Hymns For The Deranged" LP

First a FARTZ retro LP, now an ACCUSED LP along the same lines. There's four new songs here, all on the metal side of thrashmetal, although still darn good. It has that full-sounding production like previous discs. Heavy "chugga-chugga" guitars and Blaine's vicious throat will please everybody. The other side is assorted live and practice stuff of varying sound quality. No their best by far, but definitely still a decent platter of splatter. (CD)
(Musical Tragedies, Muggenhoferstr. 39, 8500 Nurnberg, W. GERMANY)

ACTH - " Iguana" LP

ACTH sings fairly lackluster punk anthems with guitars set in the background to deprive these of punch, while offering little in the way of catchiness. Very well-recorded, and comes dressed in a nice two-piece cover. (SS)
(Vincenzo di Marco, via Castelfinardo 4, 37137 Verona, ITALY)

ACTION FIGURE - "Actual Size" cassette

A fun tape from this Reno band who have been at it for a good while. Quirky, fast, punk that reminds me of very early DESCENDENTS. Upbeat with great goofy lyrics. (CS)
(6200 Meadowood Circle #104, Reno, NV 89502)

ADMIRAL - EP

Three punchy tunes with good performances all around. ADMIRAL have a good ear for melody and a knack for penning interesting lyrics. While the band is all pretty tight, I have to say the harmonious guitar really makes the band. Nice clean packaging too. Good job. (LH)
(Soulforce Records, PO Box 10094, Scottsdale, AZ 85271)

AGATHOCLES - "Fascination of Mutilation" EP

What you have here is a fire song, live flexi on red vinyl (oooh!). This Belgian noise unit has been cranking out the vinyl since day one. Good sound quality here for a live recording. As always, this has plenty of growling stench tunes this band is known for. I detect a not-so-subtle CARCASS influence seeping in on this latest barrage. Choice pickins. (CD)
(Rigid Records, 7215 N. Highland Ave, Tampa, FL 33604)

ALCOHOLICS UNANIMOUS - "Alcotopia" EP

Yet another bit of proof that you can't keep a good drunk down. A mix of melodic, mega-echo melodiousness and POISON IDEA-ish rockin'ness. "Open Container" is my personal favorite. A must for booze hounds and a nice prank gift for belligerent straight edge kids. (CD)
(Brilliancy Prize Records, PO Box 42376, Portland, OR 97242)

ALL SYSTEMS GONE - "Contrary To Popular Demand" EP

This puppy rocks! Lots of catchy tunes with strong intelligent lyrics. This kind of mix reminds me a lot of DEAD SILENCE, which is one of the best compliments I can give. Great cover of "The Harder They Come." Hail psilocybin! (LH)
(Mass Media Records, PO Box 2692, Costa Mesa, CA 92626)

ALLIN, G.G. - "The Troubled Troubador" EP

The law has unplugged G.G. in more ways than one, as on this vinyl we find G.G. strumming his geetar and playing lonely blues/folk songs. Though not recorded in jail, it sure sounds like it. (TY)
(Mountain Records, 10 Box 991, Hightstown, NJ 08520)

ALTER-NATIVES - "Buzz" cassette

Wild things are happening in Richmond, Virginia. While they may be a "musician's musicians" type of band, this is pretty entertaining with lots of quikry changes, creative percussions and tight performances. Wild. (LH)
(SST, PO Box 1, Lawndale, CA 90260)

ANARCHUS - "Final Fall of the Gods" EP

Ay caramba! Some of the noisiest, most frantic shit to escape from Mexico in ages. If you get the singers from RAW POWER and HELLNATION to mate, then you have the vocalist for ANARCHUS. Add a background of tasty, fuzzy, grinding, quicker-than-the-dickens thrash, plus a couple hot peppers, and you've got something sure to cure "Montezuma's Revenge." This blazes! (CD)
(Rigid Records, 7215 N. Highland Ave, Tampa, FL 33604)

AMENITY - "This Is Our Struggle" EP

Before you listen to this, check out the beautiful packaging. Fuckin' cool! Then the music kicks in, and it's amazing. NEUROSIS meets later period HERESY... Yeah, this slab of vinyl is fuckin' heavy. Excellent lyrics of course. (LH)
(Vinyl Communications, PO Box 8623, Chula Vista, CA 92012)

ANGRY SAMOANS - "Live At Rhino Records" LP

Recorded in '79 on a tape recorder. Yeah... Well, this is pretty unbearable sound quality. Lots of sketches. Even the RAMONES cover is weak. I suppose this is for the die-hard fans who want every version of "Right Side Of My Mind" they can find. I think you had to be there. (LH)
(Triple X Records, 6715 Hollywood Blvd. #284, Hollywood, CA 90028)

ANYTHING BUT THAT - cassette

This tape is for a good cause (Poll Tax Riot support group) but the music doesn't really excite. Maybe it's the electric violin but the folky punk on this tape doesn't work very well, but I do appreciate the effort. (CS)
(PO Box 1QF, Newcastle on Tyre, NE 99 IQF, ENGLAND)

APOCALYPSE HOBOKEN - "Green Monster" EP

I guess this is as good a time as any for them to get used to the DESCENDENTS comparisons. Great pop punk played with a lot of gusto. Real emo lyrics even. Cool green cover. (LH)
(Full On Records, PO Box 6124, Bloomingdale, IL 60108)

ARTLESS - "Beer Is Better Than Girls Are" EP

The title track is an ode to Mykel Board's ever-growing problem of not being able to get laid. The flipside features "Crassdriver," which is one of the best songs this band has done musically and lyrically (points out the lack of difference between ultra-left and ultra-right factions). The music on the first song is disposable. (MS)
(Vinyl Communications, PO Box 8623, Chula Vista, CA 92012)

ASBESTOS DEATH - "Unclean" EP

A slow, pounding excursion to the darker side of reality. Not at all different from NEUROSIS. Tortured, echoing vocals careen across a chasm of heavy machinery, crawling in time, burrowing deep into your eardrums in the hopes of creating havoc and pulling you along with the suffering (how's that for a run-on sentence?). In short, it kills. (CD)
(6445 Bollinger Rd, Cupertino, CA 95014)

BAD RELIGION - "How Could Hell Be Any Worse?" LP

A re-issue (originally released in 1982) of this ever great punk album. Great riffs, vocals, lyrics and attitude. A classic and always a must. (MS)
(Epitaph)

BAD SAMARITANS - "Live Fast Die Stupid" EP

Damn good straightforward thrash. Much like a less metallic SUBVERT. "Gangland" is a great tune about gang violence in L.A. A little funkiness is thrown in for good measure to make this a winner. (CD)
(Lawsuit Records, PO Box 661131, L.A., CA 90066)

BARBED WIRE DOLLS - "Sorrow Rains/Pissing out the Poison"

I guess the only credible thing about this band is that Todd Swally (ex-NECROS) used to drum for them (when they were CARNIVAL OF SOULS). Guitar rock à la GNR, which may appeal to some people. Not to be confused with the amazing all-female Pittsburgh BARBED WIRE DOLLS on (Get Hip) who had the name three years ago. (ML)
(Aroma Records, PO Box 44044, Tacoma, WA 98444)

BIG GULP - "Anything For Jimmy" cassette

For the most part this is decent New Yawk HC with the occasional funk thrash RED HOT bit thrown in. The lack of lyrics doesn't help to clarify a seemingly "rock" attitude. (JA)
($6 ppd, Big Gulp, 36 Palmer Dr, S. Windsor, CT 06074)

BIG HAIR - "Hardly A Demo" cassette

What can I say? BUTTHOLES, VICTIMS FAMILY and PRIMUS have already done this one. Sorry guys, you're late! But I have to say you can play! (HC)
(Big Hair, PO Box 18277, Rochester, NY 14618)

RECORD TAPE REVIEWS

BIG NURSE - "Hey Hey/Tied Up"

"Hey Hey" fuckin' kicks ass! This is the kind of stuff I used to listen to when I wanted to act like I was cooler than anyone else at my high school. Hard driving. Hard rocking. It's been done before, but this still rocks! (LH)
(Heat Blast, PO Box 491, Eatontown, NJ 07712)

BLIGHTED AREA - cassette

Fast-paced politico HC/thrash. 100 mile per hour, but sort of sloppy, guitar riffage. Lots of stop/start breaks. Cool lyrics in English and French. (JA)
(Jean-Marc Moratille, 18 rue des Georgets, 71300 Montceau les Mines, FRANCE)

BLONK - 12"

I hear lots of other bands in here, including KINGFACE, BLACK FLAG, GOD (the European one), SNFU and more. Musically competent with hit and miss lyrics. "Crispy Socks" has got to be one of the stupidest songs I've heard. Not bad. (WG)
(Double A, Steckerstrasse 11, 3000 Hannover 91, W. GERMANY)

BRILLO'S ONLY ONCE - "Rock 'n' Roll Disneyland" EP

A 4-song live recording from '87 that includes covers of "Pretty Vacant" and "12XU." Quick-paced old-style punk with lots of high end. (KG)
(Knock Out Records, Büsackerstr. 32, 41 Duisburg 18, W. GERMANY)

BROKEN TOYS - "Love Story" EP

Basic three-chord punk with loads of enthusiasm and catchiness. While derivative, tunes like "I Want To Be My Boyfriend" capture their basic three-chord punk well. (SS)
(Trashtone Records, 26 Milk Ave., Methunen, MA 01844)

BUZZCOCKS - "Live At The Roxy Club" LP

You know, I really like the BUZZCOCKS. No, I'm not just saying that to make the Flipside people happy. Anyway, this record makes me sad. Not bad recording. But awful pre-mature performances. Un-inspired and very forgettable. A waste. (LH)
(Receiver Records Ltd., Twyman House 31-39 Camden Rd., London, NW1 9LF UK)

CACTOPUS - "Karma Asada" cassette

Being from the Bay Area, these cats must worship STEEL POLE BATHTUB. Lots of weird effects and great guitar twangs, too bad I haven't seen them! This rules and they should start playing live. Six months more and SubPop will be at their door. (HC)
(Cactopus c/o TransAmerica Towers, 3412 18th St, San Francisco, CA 94110)

CARNAL GARAGE - cassette

Good stuff. A reviewer's nightmare as I sit here and wonder how to describe this. One of those bands that plays basic rock'n'roll but manages to make it sound new and different. I still haven't described it... uh... More like early English new wave/punk. Like GANG OF 4, maybe even early NEW MODEL ARMY. Really good. (GF)
(139 Salem St., Suite #5, Boston, MA 02113)

CELIBATE RIFLES - "Wonderful Life" EP

Like a fine wine these gents continue to age gracefully. This new 2x45 is an excellent example of their guitar pop-punk attack. "5 Lamps" stands above all as the premiere cut and worth the import dollars you'll have to spend to get this gem. (AS)
(True Tone - EMI AUSTRALIA)

CHARLEY'S WAR - EP

These guys have the SE thang down pat. The predictable music structure is well executed, kind of in a NY SE sort of way, with a heavy, chunky, fuzzed guitar. I just wish the lyrics offered more of a challenge. (KG)
(Crucial Response! Records c/o Peter Hoeren, Kaiserfeld 98, W. GERMANY)

CHELSEA - "Urban Kids" cassette

A good recording of this English punk band from 1980 and 1988. The older stuff is more raw and fun, but the new material is okay too. Pretty cool. (CS)
($5 or trade. Destroy Tapes c/o Dave Fergussion, 34 a Bodney Road, Hackney, London E.8. IAY, ENGLAND)

CHEMICAL DOLLS - "Sympathy For GG" EP

A benefit for GG, if you can believe it. This is the CHEMICAL PEOPLE with Jeff Dahl singing, churning out two upbeat punk tunes. Enjoyable stuff; it's up to you if you want to support GG or not. Peach vinyl. (WG)
(Sympathy)

CHEMICAL PEOPLE - "Ask The Angels" EP

They use a fairly rock'n'roll powerchord approach to the PATTI SMITH chestnut. "Been Here" is engaging pop punk with cool vocal harmonies. (SS)
(PO Box 6964, Beverly Hills, CA 90212)

CHIKARA - "Jesus Was A Capricorn" EP

They seem to share the same influences as some other Canadian bands (DOUGHBOYS, etc.) producing melodic guitar-heavy punk rock. Kevin Seconds-style vocals and the Minneapolis influence are strong here but the guitar leads get a little too "rock"-ish. Something, maybe just sloppiness, keeps this from being really powerful. (JA)
(Wreckchords, PO Box 65331, Stn F, Vancouver, BC V5N 5P3, CANADA)

COLLAPS - "I Burn't The Bridge To Hollywood" EP

This is one of those bands you'd see at a show with NONOYESNO and VERBAL ASSAULT. Extremely clean production enhances the mid-speed emotional dwellings here. Catchy after repeated listenings. How can you not buy a record with the lyrics "when I'm moving, I step right through your face"? You can't. Take a listen. (CD)
(Double A, Reiner Mettner, Steckerstrasse11, 3000 Hannover 91, W. GERMANY)

THE CONDITIONZ - "Pushing Up Daisies" 12"

Early '80s pogo tunes that make you shiver all over. Fantastic production and very tight tunes. Reminds me of the THE CHIEFS meet THE RAMONES. Very punk and pretty cool! It's great! (HC)
($5 ppd, Primal Lunch Records, 10565 Cochran Ave, Riverside, CA 92505)

CONEHEADS - "Happiest Day Of Her Life" EP

A band that finally finds that wonderful middle ground between the BUZZCOCKS and PATSY CLINE. Sure it's twangy. Sure it's simple. Sure it's sappy. But you've just gotta love it. What a nice record. From Oz. (LH)
(Sympathy, 4901 Virginia Ave, Long Beach, CA 90805)

CRASS - "Christ - The Bootleg" live boot LP

Well, I guess it was inevitable, but here it is, the first CRASS bootleg that I know of. This live album documents one of the last shows played by the band in 1984. The sound quality is pretty damn good, and the overall packaging is straight out of the CRASS school of graphics. Comes with lyric sleeve and a "pay no more" price tag. It was inevitable, but I wasn't expecting it to be done so well. (JY)
(4003 S. Pacific, San Pedro, CA 90731)

CRAWLPAPPY - 12"

They sure are a pretty tough lookin' band. The music is rockin', though a little lackluster at times. All the right parts are here with a MOTORHEAD meets SCAB CADILAC feel. If there was only a bit more energy... Decent. (LH)
(Blackout, PO Box 544, Yonkers, NY 10710)

CREEPING DISASTER - "Unknown" LP

A varigated mix of chugga-chugga guitars, spare pop vocals, powerchord antics and punk rock makes this offering seem unconsistent and without a definable style. Needs a stylistic focus. (SS)
(We Bite, Gooninger Str 3, D-7417 Pfallingen, W. GERMANY)

CROCODILE SHOP - "Measure By Measure" EP

Dark moody pop from New Jersey. At times, reminds me of early TEARDROP EXPLODES with more gothic overtones. Really nothing here to take it above the masses. (AS)
(Susstones Records, PO Box 6425, Minneapolis, MN 55406)

JEFF DAHL GROUP - "I'm in Love with the GTOs/Signed D.C."

A limited Australia-only release on Dogmeat. Typical Dahl style power-pop on the A-side with some decent back-up work. The flip is an acoustic number which surprisingly works. (AS)
(Dogmeat, GPO Box 2366V, Melbourne 3001, AUSTRALIA)

RECORD TAPE REVIEWS

DAMAGE - "TV Bible" EP

Relatively tedious mid-tempo punk, which does have its moments of fury and anger. Not distinctive enough to leave an impression. (WG)
(Boss Tuneage, "Aston Firs", Halton, Fenside, Spilsby, Lincs PE23 SED, UK)

DAS KLOWN - EP

From Los Angeles, and they sound like it too. Not too inspiring musically or lyrically, more of a goof band really. I don't know what it is about me, but I really don't have a lot of time for this kinda band, though I'm sure people who like AOD etc. might be. Four songs here by the way. (JY)
(Flipside, POB 363, Whittier, CA 90608)

DEAD ELVIS - EP

Cross YOUTH BRIGADE and the MISFITS with G.G.ALLIN and the DWARVES and you get a slight idea. You have to add a large helping of teenage idiocy too. A Jeff Bale kinda record. (TY)
(Revolt Records, PO Box 8764, Atlanta, GA 30306-0764)

DEAD SPOT - EP

Powerful, straight in-your-face metal-edged hardcore rock. This was produced by Jack Endino and includes a cover of "TV Eye." Are any other clues or explanations necessary? (AS)
(Genius Records, PO Box 481052, LA, CA 90048)

DEAD STEELMILL - "It's All Over" EP

This baby rages like mad. The first track is a tad sloppy, but overall it hums along like a runaway mine train. Memorable thrash with political awareness as well as a sense for slight absurdity. A goodie! (CD)
(Underdog Records, PO Box 14182, Chicago, IL 60614)

DEMISE - "Apathy Will Get You Nowhere" cassette

A strong HC outfit that belts out simple, but powerful thrash, the way it should be. Good lyrics dealing with many serious, right-on issues. Good stuff. (CS)
(3$ ppd., W212 N11198 Meeker Hill La., German Town, WI 53022)

DERELICTS - "Time to Fuck Up" EP

Great straightforward hard-hitting punk single. The 2 1/2 songs here, "I Wanna Get Out" and "Boxed In" are catchy and quick (as in short) and the secret tune, "Time to Fuck Up" is totally in the "new" DWARVES vein. It's cool, buy it. (ML)
(Empty Records, PO Box 12034, Seattle, WA 98102)

THE DETRIMENTZ - "Face Reality" cassette

Moshy metal thrash punk. Apparently to THE DETRIMENTZ, the "Reality" we are supposed to face is that the world is just an awful industrial hell-hole (well, I guess most of it is...), and we are going to have to be strong and fight hard to survive. Unfortunately they don't seem to have much sense of who or why. Every song is very negative. The anger is there — it needs to go deeper. Well, that's my opinion. Smile guys. (GF)
($4 ppd, 201 W. 7th Apt. 5, Thibodaux, LA 70301)

DRIVE - "No Girls" EP

Way to go, Alan! A catchy, melodic and pretty powerful pop-punk 2-track single from First Strike in England. Just to annoy everyone I guess I'll throw in a comparrison here — to me, this belongs with the likes of JAWBREAKER etc. This is a great record (for this style of music), and you should be hearing more from DRIVE. (JY)
(First Strike, 39 - 41 Hallgate, Wigan WN1 1LR, Lancashire, ENGLAND)

DRUNKS WITH GUNS - "Theme" EP

Sounds like a small group of people falling down a staircase — in perfect rhythm. Brilliant and brutal, on the way cool (but expensive) Shock label out of the UK. Worth hunting down. (ML)
(Shock, 26 Stanley Road, Chingford, London, E47DB UK)

DT AND THE SHAKES - "Masquerade" LP

Garage rock of a good vein. Some decent guitar work pulls these songs along and away from the SOUL ASYLUM/DINOSAUR rut. This sounds better than most generic college radio fare. It's got guts with an edge. (AS)
(Import Records, 401 Washington #301, Townson, MD 21204)

DUMA YARMA - LP

British band who mix distorted guitars, beat box rhythms, political-tinted lyrics and truly ugly vocals to achieve a curiously annoying record.This will piss off your neibors but may not stay on your table long enough to do any damage. (AS)
(Peasant's Revolt, 17 Chatham St, Reading, RG1 7JF UK)

DWARVES - "Astro Boy" EP

Punk rock. Four fast, loud, obnoxious tunes that should offend most people, which is great. This band redefines punk roots, and even though they might be a bit stupid they are still taking chances, being aggressive and abusive, which is very respectable in these days when a lot of punk bands are making music that my mom would like. (MS)
(SubPop)

DWARVES - "Blood, Guts and Pussy" LP

Very few bands evolve from poppy to raw over time, but these guys are the exception. Gone is the '60s influence and they're now solidly in the hardcore/punk shorter/faster/louder camp. Absolutely killer, and glad to see SubPop break their stereotype so roundly. (TY)
(SubPop Records)

EARTHPIG - "Sweet Chocolate Brown/King of Prussia"

No shit. First thing that leaps to mind is SHORT DOGS GROW. I dig this kinda catchy stuff so I would recommend it. You know, it is kinda like the DOUGHBOYS, too. Music to drive at night by. (LH)
(Singles Only Label)

THE EASTERN DARK - "Girls On The Beach (With Cars)" 2LP

Three sides live and one side with a couple of studio tracks. For the most part, catchy upbeat punk somewhere along the lines of the CELI-BATE RIFLES or early SAINTS. Other times, it's boring, faceless rock. Surprisingly good quality for live. "Judy Is A Junky" hits the hardest. (LH)
(Waterfront Records, PO Box A537, Sydney Sth 2000, AUSTRALIA)

THE EDSEL AUCTIONEER - "Stickleback/Colour of Guilt"

Probably too wimpy for a lot of you out there in punk land. Sort of a mix of HUSKER DU and R.E.M. I like it. But that's all I want to say. (LH)
(Decoy, 231 Portbello Rd., London W11 UK)

8 BARK - "Twelve" EP

Relatively faceless jangly punk, although "Blow Your Horn" throws in some interesting bits. Not amazing, but fair. (WG)
(Underdog, PO Box 14182, Chicago, IL 60614)

EVIL HORDE - "Mental Paradise" EP

Not bad. This German 5-piece cranks out some simplistic driving punk. Not entirely catchy, but good nonetheless. There's some metallic tinges and acoustic playing thrown in for variety. The songs are mostly about personal dislike for suburban problems. The parody of Rollins on the lyric sheet rules. Check it out. (CD)
(Marc Feiler, Dahlien Str. 27, 8011 Vaterstetten, W. GERMANY)

THE EX - "Dead Fish" 10"EP

Six new songs that rattle, bang, jump and smash. More than ever this band has defined their wonderful raw, simplistic punk which is loud and based in a heavy rhythm sound. The lyrics continue to call things how they are. Great music, great packaging. Out of Holland. (MS)
(Ex Records, Box 4, 52 Call Lane, Leeds LS1 6DT, UK)

EXOTERACY - EP

I liked this one right away. It's just thrashy, raw, slightly sloppy and hectic enough to be a winner. Just the right combo for something to have the homemade feel and still be totally cool. The mix is a bit off, but that's what makes it even better. Catchy, punchy hardcore -- completely D.I.Y. (CD)
(Kathartic Records, PO Box 4692, Garden Grove, CA 92642)

FLAGRANTS D'ELI - EP

A lot of weird things are going on here. Most of it is straightforward raw punk reminding me or early CRASS. Then add a bit of keyboards and a trombone. It's real catchy in a quirky way. I love the singer's voice and lyrics. Cool. (LH)
(Resistance Productions, Postfach 426, 8026 Zuerich, SWITZERLAND)

RECORD TAPE REVIEWS

FLEXX - EP

Low-fi German metal/hardcore. Strong-throated vocals coupled alongside typical slower style thrash on both sides. If metal stuff is your style, it's worth a look. (AS)
(Double A, Reiner Mettner, Steckerstrasse 11, 3000, Hannover 91, W. GERMANY)

FLOP - EP

New release on the newest Seattle label, Lucky Records (distributed by Estrus). FLOP serve up four songs, all really different — sometimes they sound really '77ish, other times it wants to remind me of the PAISLEY UNDERGROUND-type stuff from the early '80s. Good recording, and it looks like an IGNITION record or something. OK. (ML)
(Lucky, 6920 Roosevelt Way N.E., Seattle, WA 98115)

FOR INSTANCE - "What's That, A Fish? EP

Debut EP from a newish D.C. band that plays quirky, semi-funky post-punk complete with alto sax. One tune, "March of the Hard Rock Zombies," stands out above the other three. (ML)
(Shoo, 7310 Willow Ave, Takonga Park, MD 20912)

THE 14th WRAY - "Demo-lition" cassette

Classic 60's style garage-punk-surfer-rockabilly stuff here. This would be a fantastic demo except the vocals are recorded so poorly it sounds like the singer has a mouthful of mud. Great raw music ala the SONICS. (MH)
($3 ppd, 23 Nelson St. #3, Kingston, Ontario, K7L 3W6, CANADA)

FUDGE TUNNEL - "The Sweet Sound of Excess" EP

Don't know why I was picked to review this cuz I never heard of these blokes before, but I'm glad I was cuz this is a monster! Way heavy like a TAD and POISON IDEA slugfest (only more punk). Hardest thing I've heard come out of the UK in awhile! (ML)
(Pig Boy Records, 231 Portobello Rd, London W11 1LT UK)

FULL METAL JACKETZ - "I Want Your Body/Keep On Rockin'"

The A-side is hard, classic punk with an engaging harmonica accompaniment. While the vocal harmonies are a little too slick, it's still a good song; the flip is a tradational rocker. Good record. (SS)
(MR HHR, Landsvägsgatan 7, 413 04 Gothenburg, SWEDEN)

GERMBOX - cassette

They've created a pretty unique sound. Cool guitar that reminds me of the RHYTHM PIGS and I can hear NOMEANSNO in the bass and vocals. Slow paced but it still maintains an intense energy. The vocals could be a little more aggressive or maybe just louder in the mix. (JA)
(626 W. 44th St, #19, Kansas City, MO 64111)

GLEE CLUB - "Faraway Lands" EP

This band changes their musical style as often as I change my socks (what the fuck are you laughing at?). This time it's more of a rockin' post-punk approach. A bit of funk and a lot of melody and it all sorta works. Creative lyrics though not always accessible. Fun. (LH)
(Footleg Records, 26 Hayes Rd., E. Greenbush, NY 12061)

GO! - "Your Power Means Nothing" EP

The closest thing to early MDC you can find these days. Short, powerful, politically energized hardcore that's over way too fast even though there are 11 songs. Hot! (TY)
(King Fish Records, 3709 Hempstead, #108, Levittown, NY 11756)

GOBBLEHOOF - 12"

This six-tracker has deep, sneering vocals set against a rockin', atonal guitars. Tries for unique effects, but I found it basically without punch. (SS)
(New Alliance, PO Box 1389, Lawndale, CA 90280)

GRIFFEN - "Shi Shi Ku" EP

Four tunes of hot Japanese-ness. Punk HC with solid guitar progressions that bring JERRY'S KIDS to mind. Side A intersperses interesting, sweet "K-SOFT" elevator music between songs. I can't tell you much about lyrical content, but a lyric sheet is included, character complete. (KG)
(Wild West Records, no address, JAPAN)

GYNOCOLOGISTS - "Kinder, Gentler Nation" EP

Imagine my surprise to opening up the mail and finding a new GYNOCOLOGISTS' EP (their last was from 1981). half the material is old, half new, all of it grungy and trashy. No "maturation" here, just "the same old crude hoosier garage punk," as they put it. (TY)
(Gyno Products, 32A LaVieanan Ct, Martinsville, IN 46151)

HAMMERBOX - "Kept House/After All"

The female vocals here are reminiscent of BEEX, with a touch more inventiveness in the powerchord guitars. The vocals are too studied, the music too undistinctive to make the great guitarwork shine. (SS)
(PO Box 2364, Seattle, WA 98111)

HAPPY FLOWERS - "Call Me Pudge" EP

Somewhere along the line, these guys learned how to play. "Call Me Pudge" churns along with a loose MOTORHEAD feel, while the live side reveals their earlier primal nature. Odd. (WG)
(Homestead Records)

HARMONY AS ONE - "No Elite" 12"EP

Very American sounding posi-core from the UK. A powerful mix of INFEST and STRAIGHT AHEAD. Crisply produced and cleanly executed. A crushing debut. (CD)
(Conscious Effort Records, UK)

HATE X9 - "Apprehension" EP

Loose raunchy HC that almost verges on modern day STOOGES gone HC. Relevant lyrics. Nice package. (WG)
(R.V. Dead, PO Box 11013, S.L.C., UT 84147)

THEE HEADCOATS - "Time Will Tell/Davey Crockett"

So, the long-awaited Billy Childish SubPop single is actually a HEADCOATS 7" — cool. More of Billy's garage run through a '77 filter stuff on the A side, and the flip is a light-hearted and enjoyable little ditty about yet another folk hero. Totally raw recording — yea! (ML)
(SubPop, PO Box 20645, Seattle, WA 98102)

HIGH TECHNOLOGY SUICIDE - "Hone" flexi

Japanese thrash. Tight and moderately enjoyable. No info in record so no info here. (WG)
(no address, JAPAN)

H.P. ZINKER - "Know it All/Sip of Death"

A dose of deep-throated guitars gives this offering spunk and rawness, but otherwise, the simple powerchord punk here is undistinguished. (SS)
(Matador Records, 611 Broadway #712, New York, NY 10012)

HOOT McKLOOT - LP

Upbeat tuneful punk with occasional jaunts into reggae-land. Not a horrible release by any means, but with time and effort, they should evolve into something pretty good. An OK start. (WG)
(Dominator, PO Box 743, Norwood, South Australia 5067, AUSTRALIA)

HOWLING ROSE - "STARVING SURVIVOR" flexi

"Starving Survivor" sound like much DAMNED early days, but song "Good Time For Change" could sound like friends the CRINGER. From Japan this flexi comes, very much pop-punk sounding. (JY)
(Three Seven Records, Japan)

HOTALACIO - "Talkin Out The Side Of Your Neck" EP

A 3-song 12" EP that features former members of such classic punk bands as FLUX OF PINK INDIANS and THE INSANE, but the results are nothing like either of those, not that this was expected, its just that this could've been a good record, which it isn't. Somewhere between CAMEO, TACKHEAD and TROUBLE FUNK sound-wise, but with less direction. Unimaginative and disappointing dance music for unimaginative and disappointing people. (JY)
(Southern Records, UK)

ICKY JOEY - EP

Easy to prejudge all the bands and music from the Northwest, esp. Seattle. This could be lumped with all the rest but this garage punk outfit shines on their first release. Up-tempo stuff with a hardcore backbone. (AS)
(C/Z, 1407 E. Madison, Seattle, WA 98122)

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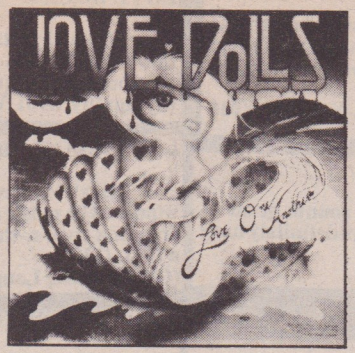

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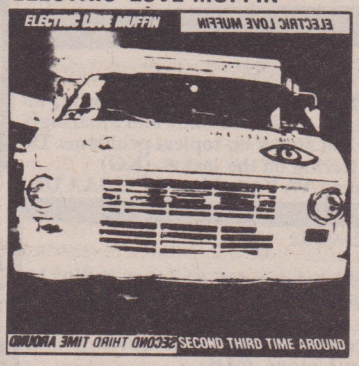

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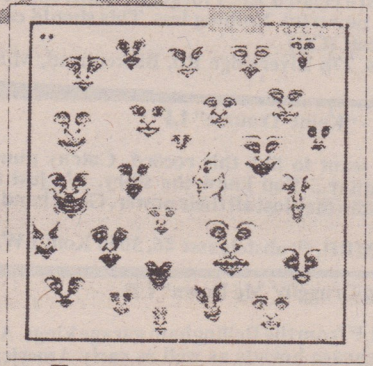

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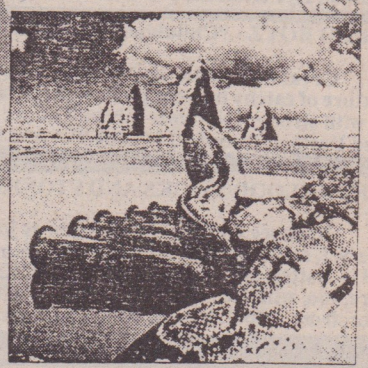

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PLAY 'EM LOUD

RECORD TAPE REVIEWS

IDENTITY - EP

A cool Swedish band that has a strong U.S. hardcore sound much like that of early 7 SECONDS where catchy upbeat riffs are mixed with great sing-along vocals so to a mid-tempo pace. Influenced but has its own identity. (MS)
(Loony Tunes, Top Flat, 23 The Esplanade, Scarborough, N. Yorks Y011 2AQ, UK)

INDECISION - cassette

The sound quality on this tape sucks but the music sounds great — melodic hardcore with a lot of fun bits thrown in. These guys definitely have potential, so watch for them. (CS)
(c/o Bill Clower, 11114 SW 159 Ter., Miami, FL 33157)

THE INSENSIBLES - cassette

A mix of slick, mid-tempo, melodic stuff à la DAG NASTY and funky rockin' stuff like the CULT. Nothing really stands out. (LH)
(340 Flushing Ave., Brooklyn, NY 11205)

INSURRECTION - LP

Holy shit. This totally sizzles. Twelve songs, all high-velocity, all carried by a fantastic, driving, fuzzy, punk-as-shit bassline and amazingly fast and on drumming. Plus a good lyrical attack on topical problems. Do not be thrown off by the metal-style lettering on the jacket. (KG)
(Peaceville Records, PO Box 17, Dewsbury, W. Yorkshire, WF12 8AA UK)

LES JEANES - "Liberté Pour Tous!" cassette

At times this is sort of LES THUGS style punk and then it flips to French influenced reggae. Sung all in French the songs tend to deal with common themes such as macho-male attitudes, animal rights and the French queen. The drum machine adds a strange touch to the music, giving it an almost English dance band quality. Unique. (MH)
(Raphael Rastelli, 387 Tramlaan, 1960 Sterrebeek, BELGIUM)

JUGHEAD'S REVENGE - "Unstuck in Time" LP

Some serious bass power booms here, with some serious fast (HC and) metal appeal (riffs, progressions, etc.). Kinda BLAST-like, but with metal solos abounding. Lots of variant use of the word "fuck." (KG)
(Lawsuit Records, PO Box 661131, Los Angeles, CA 90066)

KRACK - "Funk Wagon McGuillcuddy" 12"EP

Six songs with an emphasis on noise rock, something akin to HEAD OF DAVID or KILLDOZER, but without the catchyness of said bands. Pretty interesting though with some parts even stretching to NAPALM DEATH levels. (JY)
(Merkin Records, POB 16292, Baltimore, MD 21210)

LETHAL GOSPEL - "Now It's Time to Party/Ballin' on the BART Train"

This is basic mid- to fast-tempo rockish punk with raspy vocals, replete with lead guitar breaks. Not my thing, but it is energetic and has good retardo lyrics. (SS)
(Salmon Eye Records, P O Box 410099, San Francisco, CA 94141)

LIBIDO BOYZ - "Childhood Memories" EP

Great new single on a new label for this Minnesota band. The right mixture of catchy melodic punk, tight riffage and frenetic HC parts topped off with strong lyrics puts this well above the grade. (JA)
(Red Decibel Records, 2541 Nicollet Ave S, Minneapolis, MN 55404)

LIFE'S BLOOD/STICKS AND STONES - split EP

Radcore and Forefront Records join forces to release this way cool live N.J. radio station recording. The four LIFE'S BLOOD songs are from '88 — hottest HC (punk as shit!). STICKS AND STONES are hell of punk here, too, with two tunes from '89. Limited to 2,000. (KG)
(Forefront, 280 Fairmont Ave, Chatham, NJ 07928)

LOST - "Cut Out The Heart" LP

Some good power here, whether it's the slower pounding stuff or the upbeat rockin' material. Lots of energy, some "rock" (whatever that means) influences add up to a driving release. Pretty good. (WG)
(Takeover, PO Box 40116, St.Paul, MN 55104)

LOVE DOLLS - "Rock in the Sea" EP

A hard guitar sound underpins the melodic, female vocal punk on this 7", which has a tad too much slickness for the style. Respectable, but the vocals never quite break loose. Above average. (SS)
(Sympathy, 4901 Virginia Ave, Long Beach, CA 90805)

LOVESLUGS - "Beef Jerky" LP

Hey! My favorite band from "over there" are back with another winner. The music is, as you may know, in a SubPoppish vein, but the lyrics are punk rock-n-shit. Produced by Jack Endino *in* the Netherlands. That's a first. (ML)
(Glitterhouse, Lange Str. 41, 3471 Lavenforde, W. GERMANY)

LUNACHICKS - "Cookie Monster/Complication"

More all-out, wild, no holds-barred punk from this all-femme band. The loose, riffy style combines with an unpredictable power on this one — a solid slab. (SS)
(Blast First, ENGLAND)

THE MADMEN - "Tower/End of This Day"

Two un-exciting songs here. A good sense of melody, but just played with no vitality. If one was a bit more upbeat... (LH)
(Stone Grove, PO Box 653, Woolloongabba, Brisbane, Q4102, AUSTRALIA)

MAHO NEITSYT - "Fuck Party" EP

This is a live disc recorded five years ago and I'm not sure why it's out now (or even at all). This late great outfit played sorta more primitive EXPLOITED style punk. They did it well, but this live recording doesn't quite capture it as well as it potentially could. Good stuff but if you wanna really check out MAHO NEITSYT, hunt down their old EPs. (CD)
(Alternative Action Records, PO Box 74, SF.11101 Riihimaki, FINLAND)

MANIC STREET PREACHERS - "New Art Riot" 12"

Mid-tempo pop-punk from England. Pretty uninspiring musically, and the lyrics cannot be heard in the mix, at all. He could be singing in any language in the world according to this. Not really for me, but then who am I anyways? (JY)
(Damaged Goods, POB 671, London E17 6NF, ENGLAND)

MARBLE ORCHARD - "Something Happens/Ever Think About Me?"

Latest on the ever-hip Estrus label, MARBLE ORCHARD have a semi-'60s feel to them, with a real singer and stuff. Way raw guitar sound on both tunes keep things interesting. Cool ugly grey vinyl (one of my favorites). Catchy. (ML)
(Estrus Records, PO Box 2125, Bellingham, WA 98227)

MEATFLY - "The Stranger" EP

A limited edition (1,000 pressing) from this UKHC act. Heavy, crunching, power-packed multi-tempo HC done with force and fury. Three tunes, including a surprising cover of "Paperback Writer." (WG)
(Sycophant Records, 8 Orchard St., Newthorpe, Notts. NG16 2EL UK)

MISERY - "Born, Fed... Slaughtered" EP

Just when I thought I'd be sittin' down to another evening of the usual reviews, MISERY came up an clobbered me a good one. This is the U.K. issue of their self-released EP. I forgot how incredible this puppy is. Heavy, lurching and powerful. Nothing less. This should come with a free bottle of aspirin. Great! (CD)
(Undersiege Records, 27b Liversidge Rd, Birkenhead, M/Side, L42 0LS UK)

MOLOTOW SODA - "Keine Traüme" LP

Well, I really want to like this record. Catchy punk, sing-a-long choruses, melodic guitar... You know the story. It's just too produced. Somewhere in the studio they lost all their power. Good band. Okay record. (LH)
(Day Glo Records GMBH, Probsteigasse 46, 5000 Kolu 1 W. GERMANY)

MONOMEN - "Stop Draggin' Me Down" LP

A full-length LP from the Bellingham garage kings. A sound derived from '80s Swedish garage hovads as well as early American '60s garage bands. Defiantly powerful with excellent production. (AS)
(Estrus Records, PO Box 2125, Bellingham, WA 98227)

RECORD TAPE REVIEWS

MR.PICKLE - "Smile Ya Dick" cassette

Catchy, intense punk rock à la NOFX or RKL. The vocals get kind of rap like in places. But ooh, those leads... why?! (JA)
(P. Meaney, 1525 E. 26th St, Brooklyn, NY 11229)

MUDHONEY - "You're Gone" EP

Another great single from these gentlemen. If you like 'em then buy this immediately. Easily the strongest and best 45 since their first. "You Make Me Die" is a total rave with Mr. Billy Childish providing his unique vocal and production talent. Yes, very hip and where it's at, babe. (AS)
(SubPop, PO Box 20645, Seattle, WA 98102)

NIHILISTICS - "Fuck the Human Race" LP

Was this really done on an 8-track? New York p-u-n-k that shows a million influences, three of which may be basic, rootsy punk, metal and wah-wah psych. Eleven songs on golden plastic. (KG)
(Visionary Records, 524 W. 23rd St., Suite 4049, NY, NY 10011)

NO COMPRENDE - "Comprende?" cassette

Slow prog-riff parts switching to California hardcore thrash in this post-BLACK FLAG, King Cobra inspired world. Solid playing with kinda uneven production. (JA)
($4 ppd, S.A.D. Cassettes c/o Marc Olmos, 781 16th St, San Pedro, CA 90731)

NO EMPATHY - "Agrippa" 7"

Post-punk sound from the windy city, and there is certaintly that certain aspect to this record, but it's not too profound. The A-side is pretty damn good, but the B-side, a Defoliants cover, was wasted. (JY)
(Roadkill Records, POB 477175, Chicago, IL 60647)

NO ONE - "Janiro" cassette

Now this is kinda fun. Mostly catchy punk tunes sorta like old ADICTS stuff. Toss in some covers and a silly French accent... Good stuff! (LH)
(4164 Chauveau Apt 1, Sherbrooke, PQ J1L 1N9, CANADA)

NONOYESNO - "Guns Don't Argue" EP

More dirge/crunch/punch from NONOYESNO, although this doesn't seem as potent as the LP. Three good tracks, all fusing rock, punk, HC and just about everything else. Power. (WG)
(Big Store, Zeisigweg 2, 4355 Waltrop, W. GERMANY)

NRG - "Aber Mein Liebechen" 12"

While I can't read the lyrics, I think it's a safe guess to call them a left wing post-punk band. A driving mix of early GANG OF FOUR and the EX. "Ung I Arbejde" especially stands out. Good, memorable stuff. Cute cover, too. (LH)
(Hub Records, Terveslipperne 7, 2620 Albertlund, DENMARK)

OBITUARIES - "Prologue/We Are the One"

The AVENGERS cover is passionate and slightly more rockish in tone than the original. The gutsy femme vocals carry a lot of punch, but the overall effect is rather ordinary. Below the standard. (SS)
(Audio Addict, 917 SW Alder, Portland, OR)

OLIVELAWN - EP

Reminds me of a SubPop release in that A) It looks a bit like one B) It sounds old C) The tunes are catchy. But, unlike SubPop, these guys have an early punk sound without wallowing in ancient history. Two out of 3 tunes kick ass. (WG)
(Nemesis Records)

ONE THIN DIME - "Beacon St." cassette

Good, driving hard-rocking punk stuff. Brings to mind the LAZY COWGIRLS or some such band. Good tunes with loud guitars and loud drums. At times maybe a little too rock'n'roll. Otherwise great. (GF)
($5 ppd, PO Box 616, San Pedro, CA 90733)

ORDER OF DECAY - LP

Standard HC that verges on boring due to now new ground being broken. Yeah, yeah, some parts rock, but so does RATT's "Chain Reaction," so where does that leave us? (WG)
(Dominator Records, PO Box 743, Norwood 5067, S. AUSTRALIA)

THE ORVILLE REDENBACKER EXPERIENCE - "It's Your Dick. Suck It Yourself" cassette

Mediocre quality live tape from this less-than-serious band. Mostly covers of bands like S.O.D., A.O.D., M.O.D. and others. Not especially exciting. (LH)
(249-2 Edwards St., Binghamton, NY 13901)

THE OXYMORONS - cassette

This tape flipflops between rock 'n' roll and postpunk style of music. The recording quality is above average and a lot of effort went into making the package itself look nice. Lyrics tend to deal with expanding one's horizons. While not breaking any new ground, this is a decent effort. (MH)
($4 ppd, Cheep Beer Ltd., 420 Briarwood Apt. E, Dayton, OH 45403)

PAGAN EASTER - LP

Reminiscent of the old Severin/Morris guitar punch of early SIOUXSIE, this female vocal offering has an exciting, discordant sound that intrigues with its relative originality. Grows on you — an unlikely winner. (SS)
(Giangare Mauricio, Via Rossetti 25, 19100. La Spezia, ITALY)

PANICO - "Scimmie" LP

Italian noise group who at times rock with a punch (aka J. Thunders) and then at times switch gears and rotate around an Am/Rep axis. Interesting package with a political message in Italian. (AS)
(Blu Bus II, Sergio Milani, Via Bramafam 14, 11100 Aosta, ITALY)

PHANTOM 309/THE SUN ALSO RISES - EP

How I loved PHANTOM 309, how I prayed for reunion shows, reissues, anything. Well, I'm a God-fearing guy once more cuz here's four more previously unreleased gems, head and shoulders above lots of what passes for grade-A grunge these days — bravo. THE SUN ALSO RISES, presumably also from Atlanta, sound like a scary Factory Records band from the early '80s. All around cool record. Why can't life always be like this? (ML)
(Tupelo Records, distributed by Revolver/Cartel)

THE PLUG IN DRUG - cassette

Lots of different sounds here. There are some noisy distortion songs, but the ones I like better are the more mellow ones, which sound even weirder than the loud ones. Lots of tastefully used effects (which means not dumped on to cover up boring ones), and most importantly, good, interesting songs. (GF)
(7840 E. Florence Ave, Downey, CA 90240)

POCKET FISHRMAN - "Dead Dog" 45

Their first single caught some friend's pars and appeared on many "best of lists." Well... this release follows in the "comic grunge" vein but falls a little into the trap set by those limits. Both songs are long so it's more punch for your penny. (AS)
(50 Zillion Watts, 5721 S.E. Laguna Ave, Stuart, FL)

POLITICAL ASYLUM - "Solitary" EP

Naturally, everything by POLITICAL ASYLUM is great. This record showcases three live cuts with pretty strong production. All songs rock in their catchy style. But "Apathy" is my long time fave. It's also a benefit for the Digit Fund (you know, that ape thing). Great. (LH)
(Off the Disk, Spielgelgutstr 38, 8200 Schaffhausen, SWITZERLAND)

PRISONSHAKE - "A Girl Named Yes" LP

Way cool Australian compilation of PRISONSHAKE tuneage from several sources. Remixed versions of old favorites (Deanna, etc.) and some alternate takes and even a few previously unreleased things. I don't know how available this will be in the states, but it's way worth it if you can find it. (ML)
(Rubber Records, PO Box 32, Hawksburn 3142, AUSTRALIA)

PSYCHOBILLY CADILLAC - "3 Little Monkeys" EP

Sharp, tight, rootsy rockabilly enlivened by its country roots. Fun harmonica boosts these bouncy themes, and just hard enough to give the tunes an edge to the cool rockers, like "Get Sweaty." Good. (SS)
(St. Valentine Records, P O Box 770417, Cleveland, OH 44107)

PURE JOY - "Sore Throte, Ded Goat" EP

Yeah! More melodic, catchy punk! Real fun stuff here sorta like early CELIBATE RIFLES. Recorded live, but it still sounds good. Cute graphics too. Don't know about the lyrics, but they seem pretty harmless. Yippee! (LH)
(No Threes Records, 501 N. 36th St. #157, Seattle, WA 98103)

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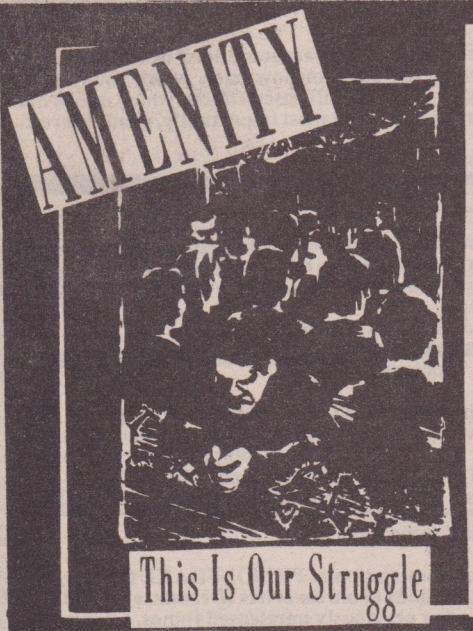

AMENITY started their U.S. Tour on August 4, and you still might be able to catch them on the following dates:

TOUR SCHEDULE:

Wed., Aug. 15	Rhode Island
Thurs., Aug. 16	Boston, Massachusetts
Fri., Aug. 17	New Jersey
Sat., Aug. 18	Reading, Pennsylvania
Sun., Aug. 19	Open, Need Help
Mon., Aug. 20	Virginia Beach, Virginia
Tues., Aug. 21	Open, Need Help
Wed., Aug. 22	Augusta, Georgia
Thurs., Aug. 23	Atlanta, Georgia
Fri., Aug. 24	Louisville, Kentucky
Sat., Aug. 25	Open, Need Help
Sun., Aug. 26	St. Louis, Missouri
Mon., Aug. 27	Open, Need Help
Tues., Aug, 28	Denver, Colorado
Wed., Aug. 29	Denver, Colorado
Thurs., Aug. 30	Salt Lake City, Utah
Fri., Aug. 31	Riverside, California
Sat., Sept. 1	Chula Vista, California

If you can help with any of the open dates, or any of the other shows, call **(619) 476-0909.**

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RECORD TAPE REVIEWS

QUICK SAND - EP

A welcome breath of fresh air from Revelation's HC smog attack. This is slow, crunchy, metallic rock with driving rhythms. Unfortunately, some will still mosh, not realizing this is closer to the MELVINS than someone like WARZONE. Too bad, cuz this is pretty hot. (WG)
(Revelation, PO Box 1454, New Haven, CT 06506-1454)

RAZOR BACK - cassette

Fast, screaming, raw punk rock. It's the kind of music that makes you want to get up and run around. A bit metalish at times.(CA)
(17 Back Wakefield, Sowerby bridge, Halifax W. Yorks, ENGLAND)

REAL COOL KILLERS - LP

Straightforward rock-style tunes, with a few exceptions that are faster and more toe-tappin'. My concern is alerted with a song titled "Summer Bitches." (KG)
(Spliff Records, 15 Rue de la Treille, 63000 Clermont Ferrand, FRANCE)

RED FISHER - "Fishing Demo" cassette

Cool melodic punk rock. Tight, loud guitars and solid drumming. BAD RELIGION meets DOUGHBOYS, BIG DRILL CAR. The production and tape quality are pretty raw. Solid effort overall. (JA)
(291 Dalhousie Dr, Winnipeg, MB R3T 2Z3, CANADA)

REDNECKS IN PAIN - "Tribal Dance Sequence of the Yippin' Moo" EP

These boys really get down on this record. Great memorable punk tunes sorta like what was happening in the early '80s. Not wildly original, but it's nice to hear some strong back-to-basics punk rock. Pretty darn cool. (LH)
(Doug Moody, PO Box 1596, San Marcos, CA 92069)

RIGHTS RESERVED - "Herself" EP

Intelligent mid-tempo punk/HC that's good but leaves me wanting something. There's some cool moments on this record that implies a greater diversity than this record offers. (JA)
($3, Family Fest c/o Steve Munsell, PO Box 5366, Charlotte, NC 28225-5366)

THE ROIDS - "Suck It Or Die" cassette

These guys can play but they are sick, sexist, homophobic jerks. Gosh, what's happening to music? P.S. Your tape's in my alley! (HC)
(New Order Records, PO Box 6185, W.P.B., FL 33405)

ROLLINS BAND - "I Know You/Earache My Eye"

Totally abusive. Side 1 is spoken word, "I Know You," quite possibly Rollins' best spoken word venture yet, revealing a lot of insight and understanding. Side 2 is the band doing "Earache My Eye," which annihilates the planet it's so convincing. Chalk one up for SubPop. (WG)
(SubPop)

SAD REALITY - cassette

Hardcore with a spooky side. Some gratuitous metal leads though. Vocals save it from being too metal, he reminds me of T.S.O.L. Tight with solid production. (JA)
($4 ppd, 7 Whippoorwill Ln, Westport, CT 06880)

SALAD FROM ATLANTIS - "I Don't Care/Waiting For The Sign"

The A-side was U.S. college rock akin to BIG DIPPER and the B-side reminded me of JOY DIVISION. Throughout the whole single was that annoying DINOSAUR wah-wah guitar leads. Weak overall. (JA)
(Hidden Wheel Records, 50 Warmdene Rd, Brighton, East Sussex, UK)

SANITY ASSASSINS - "Ginger Bread Nightmare" LP

The A side has a primitive punk sound that's met square on by a level of dementia that I associate with early BUTTHOLES. The flip contains the same ingredients but is less raw and a bit more psych. (TY)
(PO Box 380152, E. Hartford, CT 06138-0152)

SATANIC MALFUNCTIONS - "Disgrace to Humanity" LP

By far their best release yet. From the first fuzzy note to the last spastic crash of the cymbal, I was in heaven. Crazy, speedy, intelligent noise very much like some stuff by the almighty LARM. A killer! (CD)
(Teacore Records, 2 Albion Rd, Scarborough, North Yorkshire, Y011 2BT, UK)

SECT - "Remembering" 12"

Another wonderful 12" from the SECT. This is the kind of music that makes me smile when I'm sad. Uplifting and catchy. I just want to sing "On My Own Again" all day long. My only complaint is this record is too damn short! (LH)
(Damaged Goods, PO Box 671, London E17 6NF, UK)

SEIZURE - "Seriously Delirious" LP

They won't go away — but God bless 'em! SEIZURE, Connecticut's favorite sons, are back with 17 (yep 17) new soon to be punk classics. Good recordings, lots o' energy. Yohannan-core at its finest! (ML)
(Noriega Records, 74 Osborne Ave, Norwalk, CT 06855)

76% UNCERTAIN - "Where's The Lid" cassette

I always like these guys! This is a live tape with some really quick hardcore — very early '80s punk with "The Fat Albert Show" theme. Too bad these guys aren't together anymore. This rocks. (HC)
(TPOS Productions, 12 Mill Plan Rd, Danbury, CT 06811)

SEX PISTOLS - "Live at Chelmsford Top Security Prison" LP

This '76 recording of Glen Matlock vintage is above average in quality, and distinguished not so much by the same basic set of songs as by the nearly insane audience reaction. A nice offering for fans. (SS)
(Restless Records, ENGLAND)

SHADDOX - "Now" LP

Cool mix of influences here. Early UK punk, sorta S.L.F. with a U.S. melodic HC touch. Energetic, similar to the sound SNUFF attained. It drags slightly, maybe owing to the production which deadens it a bit. Good overall. (JA)
(Knockout Records, S.Taranowski, D. Hamann, Büsackerstr. 32, 41 Duisburg 18, W. GERMANY)

SHELLEY'S CHILDREN - "The Mask of Anarchy" 12"

Like a slightly off-key CALAMITIES or GYMSLIPS, this band features female vocals set to very catchy tunes that sometimes cloy. Still, the better songs on the 45rpm side leave a solid impression. Pretty good. (SS)
(Folder 7, Acorn Bookshop, 17 Chatham St., Reading RG1 7JF, ENGLAND)

SHELTER - "No Compromise" EP

Read Walter's review of the SHELTER album in last issue but change the label name to Equal Vision Records. (MS)
(Equal Vision Records PO Box G1251 Potomac Md. 20859)

SHIT - "Time to Think" EP

Shit, it ain't! This plastic monster will instantly devour any unsuspecting turntable in a matter of minutes. Unrelentingly forceful thrash, not at all unlike some finer Japanese noise units. But these folks are German and are now giving "shit" a good name. A sonic jab to the midsection. The best yet from this label. (CD)
(TNT and R, Matthias Weigand, Dresdenerstr. 30, 5400 Koblenz, W. GERMANY)

SILENT LUNATICS - cassette

Totally raw '77 style UK punk rock from Australia with that anarcho punk attitude and lyrics. Will appeal to many. Good D.I.Y. effort. (JA)
(14 Middlebrook Dve, Nth Ringwood 3134, Vic., AUSTRALIA)

SILVERFISH - "T.F.A." EP

Ugly noise from this English group. A sound akin to RAPEMAN/KILLDOZER and old HEAD OF DAVID. If that don't make you perk-up, then stay asleep. I can see why Steve Albini likes this band's output. Cheers to Touch&Go for signing them domestically. (AS)
'Wiija Records, 130 Talbort Rd, London W11 1JA UK)

SILVERFISH - "Cockeye" LP

Voilà! The domestic release with the aforementioned 12", their self-titled EP and a track from the Pathological compilation. Excellent. (AS)
(Touch & Go, PO Box 25520, Chicago, IL 60625)

SINK - "Old Man Snake And The Fat Black Pig" 12"

Admittedly, this band is something of an acquired taste. They mix driving melodic punk and post-punk (sorta like IGNITION) with some very white sounding blues. For me it works, although this one doesn't hit as hard as past efforts. (LH)
(Decoy, 231 Portbello Rd., London W11 UK)

RECORD TAPE REVIEWS

SLAP OF REALITY - "Time Alone" EP

As far as I know, this is the first non-7 SECONDS release from this label. However, on their second vinyl venture, this band is very similar to 7 SECONDS as they sound these days. Mostly slower emo-core with introspective lyrics. The title track peps things up a bit. Worth checking out. (CD)
(Pazzafist Records)

SLUDEWORTH - 7" EP

A 4-song record that features 1 okay track, 2 good tracks, and 1 more that is great. The production is a little tinny here but the songs are strong enough that they don't suffer too much. Sounds vary from "that Chicago thing" to power pop-punk. Nice record and nice art too. (JY)
(Roadkill Records, POB 477175, Chicago, IL 60647)

SMEGMA - EP

Out of Portland, this single is a true oddity. The A-side is a gutteral dirge transposed over a crazy guitar lead. The B-side is an almost ambient noise piece featuring sheet metal, samples and screams. A treat. (AS)
(Sympathy, 4901 Virginia Ave, Long Beach, CA 90805)

SNUFF - "No Blancmange Here" cassette

A bloody fine live tape recorded in early 1989 in London. Sound quality is good, the energy is high, and, of course, the songs are fucking great. Also includes their Peel session recordings. (CS)
($5 or trade. Destroy Tapes c/o Dave Fergussion, 34 a Bodney Road, Hackney, London E.8. IAY, ENGLAND)

SORRY - EP

A German hardcore band with a sound akin to early '80s Orange County bands. Simple chord progression makes this standard pop/punk fare. (AS)
(X-Mist Records, Bulerstr. 5, 7277 Wildberg 1, W. GERMANY)

SPASMO - EP

Warped thrash in the classic Italian vein. Eight songs, and it's got an ejaculating penis drawing on the cover. No amazing feat. (WG)
(Arnaldi Max, Via Salita, Al Rondo #15, Bussana, S. Remo, ITALY)

SPLATTERHEADS - "Destroyer/Buttock"

I liked the green vinyl, but felt less excited by the lackluster powerchord version of the PATTI SMITH chestnut. Strangely, "Been There" — an original — is a very engaging and catchy number with cool vocal harmonies. (SS)
(UK)

STARVATION ARMY/ALIEN BOYS - split EP

Cleveland's S.A. are back with a rockin' tune that I liked better than most of the songs on their last LP. The ALIEN BOYS serve up a decent grungy tune called "Timothy" that's ok despite the fact that it's not a cover of the BUOYS classic. Red wax, limited to 500. (ML)
(Rave Records, PO Box 40075, Philly, PA 19106)

STORMAVD - EP

The Swedish translation for STORMAVD is a department in a mental hospital for treating the violent. The music isn't so crazy or violent but it is a good blend of Swedish garage rock and American noise. An interesting release with good sound. (AS)
(Traxton, Mrdgardsv 8 183 74, Taby, SWEDEN)

THE STRANGULATED BEATOFFS - "Fake Eyeball" EP

Ex-DRUNKS WITH GUNS and yeah, it's right in that vein. Drone, grind that some can't get enought of, while others seek shelter. If nothing else, interesting. (ML)
(Glitterhouse, Lange Str. 41, 3471 Lavenforde, W. GERMANY)

THE SUN - "A Fake Reality" EP

An odd band name, but a great band. Anyone heavily into the early '80s D.C. sound will surely dig this. ARTIFICIAL PEACE comes to mind as a possible reference point. This rules heavily — plain and simple. (CD)
(Fredrik Florgard, Annebodavagen 39, 12536 Alvsjo, SWEDEN)

TECH AHEAD - "Evolve to Survive" LP

A dark post-punk trio who remind one of a murky less harsh SLITS. Simple songs with male/female vocal interplay combined with a "live-in-the-studio" sound make this a little interesting. (AS)
(Ant-Artic Records, Kirchstr. 5, 8901 Rindling, W. GERMANY)

THORNUCOPIA - cassette

Good rockin' music with excellent female vocals. Pretty rock'n'roll but it keeps my attention. Sounds like A.P.P.L.E. with a little less fuzz. (CA)
(PO Box 4877, Davis, CA 95616)

TIT WRENCH - "Go Back To Europe" EP

Wow! Imagine the REVOLTING COCKS going totally hardcore. Distortion heavy punk with electric weirdness and sampling. Astute lyrics that can be both intelligent and funny. Pretty impressive, Bob! (LH)
(Vinyl Communications, PO Box 8623, Chula Vista, CA 92012)

TONKA - "Let's Get Buck Naked and Play Boggle" cassette

Neato pop punk with a "I'm more punk than you are attitude." It's friendly. At times it displayed a stone age feeling, sounding like the name. Mid to fast tempo. (CA)
($2ppd, Rapid Butt Movement, 1792 Sharonwood Ln, Rockhill, SC 29732)

TOY DOLLS - "20 Tunes Live from Tokyo" LP

A hall-full of ecstatic fans scream along with Olga as he performs all the favorites. This band's recorded work is more exciting than this disc, which doesn't somehow capture the band's vocal element. A nice souvenir, though. (SS)
(Receiver Records, Twyman House, 31-39 Camden Rd., London NW1 9LF, ENGLAND)

TRBNGR - "Route Zero" EP

Unlike a lot of other Sympathy bands in that this sounds like Am Rep stuff all the way. With last names like Kjgerhes and Heskestad I bet these guys are from another country, but it doesn't say where (*Norway, dude. -kg*). Press kit anyone. (ML)
(Sympathy, 4901 Virginia Ave, Long Beach, CA 90805)

TRENCH FEVER - "Saturday...Sunday..." EP

The cover: a totally obnoxious Saturday Night Fever parody which drives me nuts. Music: up-tempo melodic punk with socially aware lyrics. Not a classic by any means, but good. (WG)
(Sick n Tired c/o Tom, 43 Warner Rd, Hornsey, London, N8 7HB, UK)

TREEHOUSE - "Strawberry Pie/Shag Carpet"

They're back! The very same TREEHOUSE we all know and love from the Leopard Gecko 7" from last year. Two more hits, "Strawberry Pie" being the rocker and "Shag Carpet" being the weird psyche-out (even has Steve Fisk on organ). "Put your funky lovin' into my soul oven" — yeah! (ML)
(Meat Records, 12205 S. 120th St., Tacoma, WA 98444)

23 MORE MINUTES - "A Place To Go" EP

How can I review this without using the words "rockin'," "drivin'" or "mid-tempo"? Well, this is darn good. Rough vocals with a guitar heavy sound. Yeah, it's rockin', drivin' and mid-tempo. Hot shit. (LH)
(Very Small Records, PO Box 8223, Emeryville, CA 94662)

TWO SAINTS - "Lost At Sea" EP

Another new Sympathy release that holds no surprises. Limited edition, colored vinyl, all the required influences (i.e. STOOGES, MC5) maybe even a bit of ZZ TOP in this one. Fans of the label will not be disappointed. (JA)
(Sympathy, 4901 Virginia Ave, Long Beach, CA 90805)

UNCLE TUPELO - "No Depression" LP

Serious-minded traditional rock'n'roll abounds on this rootsy LP, reminiscent of the LAZY COWGIRLS style. Solid material and good guitar power are the main pluses here. Above average. (SS)
(Rockville Records, Box 800, Rockville Center, New York, NY 11571)

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RECORD TAPE REVIEWS

UPTIGHT CATS - cassette

This trio from Nebraska plays SAMIAM-ish/ DOUGHBOY style melodic punk. Unfortunately the vocals are kind of weak and the sound cuts in and out. It was recorded in only four hours, so who can blame them? (MH)
(Mike Hogan, 10319 Woodridge Lane, Omaha, NE 68124)

URGE - "Getting on My Nerves" EP

This '77 band toured with the LURKERS, and finally show up on vinyl, showing some influences from that band but with lots more humor on this three-tracker. An urgent, basic powerchord attack connects well on "Teds Only Have Quiffs Because Their Hair Won't Spike." Good stuff. (SS)
(Incognito Records, Hockfirstras. 23, 7000 Stuffgart 80, W. GERMANY)

URGE - 12"

I just saw BLAST and I was a little disappointed; these guys may be able to give them a run for their money, a 5-song live EP that is definitely influenced by (not stolen from) that "warped Black Flag-y stuff." Musically interesting and lyrically relevant. Good. (WG)
(RPN, Undenweg 13, 4763 Ense 2, W. GERMANY)

VAMPIRE LEZBOS - "Patch of Blue" LP

Punk. Just punk. For some reason all this "3 chords at various speeds" stuff is going in one ear and out the other. Maybe this is fun at bars with beers, but this is pretty snoozlevania to me. (WG)
(PO Box 117, Four Lanes, WA 99014)

VERNON WALTERS - "Last - Live" EP

This live EP revived my interest in this veteran Dutch band, which boasts a hard punk style with lots of drive. Still offbeat and slightly twisted, this is the best from VERNON WALTERS since the first releases. Pretty good. (SS)
(Let's Make Our Own Records, Venenlaan 47, 7623 RA Hoorn , HOLLAND)

VOODOO GLOW SKULLS - "The Old Of Tomorrow" EP

Sort of a silly, fun record. Mostly catchy, melodic punk and hardcore. Some funky bits here and there for good measure. Goofy lyrics, so I guess there's no real need for a lyrics sheet. "Freak Show" rocks my butt. (LH)
(Goon Records, PO Box 5892, Orange, CA 92613)

VOODOO MUZAK - 45

A stiff backbeat, brooding moaned vocals, and female vocals express a typically German angst on this effort. Not my bag, but it's tight and superbly recorded. (SS)
(address obscured)

VULTURE CULTURE - cassette

Really good European-sounding melodic punk rock with female vocals. Early SIOUXSIE meets pop punk with an edge and a nod to CHUMBAWUMBA to confuse everyone. Cool tape. (JA)
(Alke Spottke, Anton Heinen Str 10, 4790 Paderbom, W. GERMANY)

WEIRDOS - "Condor" LP

This band was arguably L.A.'s first underground/punk band, and they put out some classic vinyl back then. They've regrouped here and there over the years, but are back now for real. Can't say I find their new material as catchy or compelling as before (in fact, some is fairly lightweight), but there's half an album's worth of hard-hitting material, and when I saw them live recently, I was in a minority of disappointed fans. (TY)
(Frontier Records)

WHITE GLOVE TEST - "Leap" cassette

This is what some might hastily lump in as college radio music, but that doesn't make this band any less enhoyable. Psychedelic rock that also sometimes verges on new wave. Great songs played and recorded damn well. Also, my friend Dennis took the cover photo which shows a man's butt, so buy it before it's pulled from your innocent eyes. (GF)
(3577 9th St, San Marcos, CA 92069)

WILDBAD BAHNHOF - "Jineson's Garage" 12"

The vocals for some reason reminded me vaguely of the SOFT BOYS, while the powerchord instrumentals left me with no specific impression at all. Pleasant, but no great revelations in this mid-speed punk. (SS)
(X-Mist, Dulenstr. 5, 7277 Wildberg 1, W. GERMANY)

WITH AUTHOITY - EP

HC. Pretty standard stuff with personal lyrics. Not horrid by any means, but fairly uninteresting. (WG)
(516 N. Grant, Apt #8, Bloomington, IN 47408)

THE WORSTS - cassette

What we have here, kids, is a case of: very melodic hardcore with German and English lyrics. Some pretty cool tunes here. If you're into German thrash, you'll love it. (HC)
(Torstn, Coop & Enno, Beethovenstr. 14, D. 4500, Osnabrück, W. GERMANY)

YOUTH OF TODAY - "Disengage" EP

A final (?) testament from Y.O.T., with classic music and a sad, somewhat hopeless view of humanity that amply explains Ray's retreat into religion. Too bad, cuz I miss the band. (TY)
(Revelation, PO Box 1454, New Haven, CT 06506-1454)

YUPPIECIDE - EP

Heavy NYHC with cool-sounding, deep, throaty vocals. The lyrics prove to be a good exposé of these near-pervasive societal problems we're all trying to rise above. Evacuate seems to be where it's at... (KG)
(Evacuate Records, PO Box 2176, Times Square Station, NY, NY 10108)

V/A - "Alone in this World" cassette

Excellent compilation featuring stuff from ECONOCHRIST, SEWERTROUT, FIFTEEN, BLATZ, CORRUPTED MORALS and more. Weird little voices and movie interupts between songs add spice. It also comes with a booklet containing infomation on the bands. Well done. (MH)
($5 ppd, Bat Guano Productions, 7520 Cottontree Way, Sacramento, CA 95828)

V/A - "Can I Go To Heaven Now?" cassette

A darn nifty collection of some well known and not so well known European bands (except SANITY ASSASSINS). Well rounded and full of good songs by bands such as NANOOKS, TARKGSAPDA, WAT TYLER, HDQ, POLITICAL ASYLUM and KINA. Comes with cool booklet too. (CS)
(Samarx Tapes, c/o Christoph Marx, Pipinstr. 4, 5000 Koln 1, W. GERMANY)

V/A - "Colorado Krew III" 2xEP

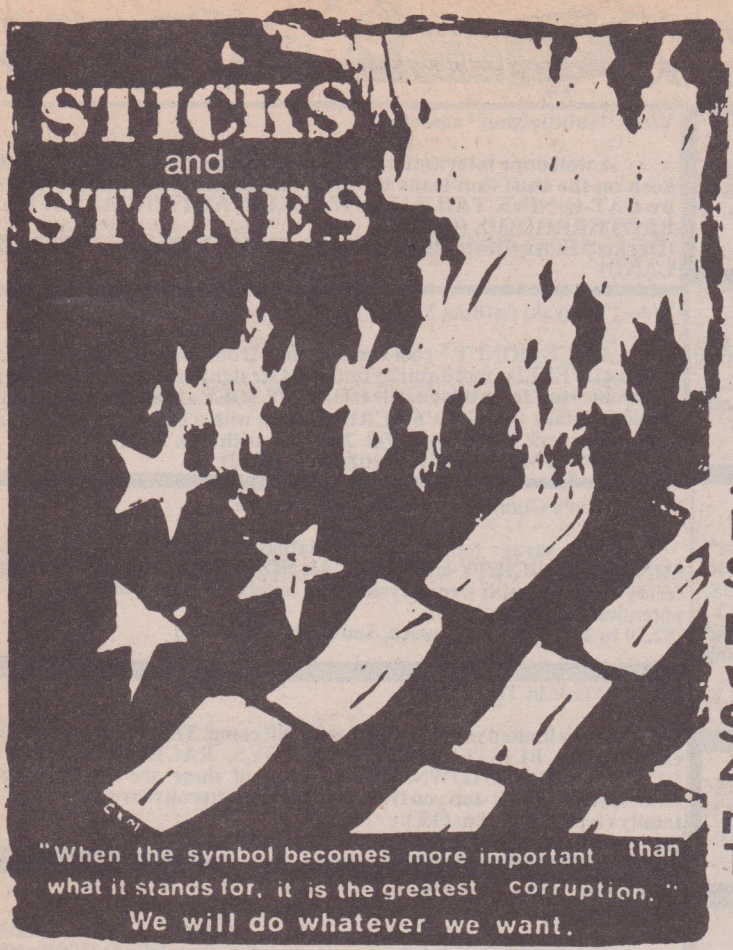
Regional double 45 featuring eight bands, well-established and not, from my home(y) state. Prejudices aside, this is a healthy introduction to any of these truly diverse bands. Includes a cut a piece by: JUX COUNTY, AGAIN, DOGBITE and WARLOCK PINCHERS and more. "FLUIDheads" will find an unreleased version of "Don't Wanna Play." Limited to 1,000. (AS)
(Donut Crew, 627 S. Oswego Ct., Aurora, CO 80012)

V/A - "Crunchouse" LP

German Glitterhouse compilation featuring the horses from the SubPop, Amphetamine Reptile, Treehouse, etc. stables. All the tracks are fairly easily gotten and previously released. Great for an introduction or for a completist. Excellent cover art. (AS)
(Glitterhouse, Lange Str. 41, 3471 Launforde, W. GERMANY)

V/A - "Forever Punk" cassette

Sometimes there seems to be tons of int'l comps coming out, but this one does a good job proving that there is always room for another. 90 minutes of solid HC with the likes of DOOM, SCOOTER X, KBO! and SUMPFPAPSTE. (CS)
($5 or trade, Destroy Tapes c/o Dave Fergussion, 34 a Bodney Road, Hackney, London E.8. IAY, ENGLAND)



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RECORD TAPE REVIEWS

V/A - "Fuck Me I'm Rich" LP

Australian. Only import collection of the early SubPop singles. Added is an unreleased version of "In 'n' Out of Grace" by MUDHONEY. A documentation of why all the excitement got started in the first place. A good idea, and an excellent package for those who missed it. (AS)
(Waterfront, PO Box A 537, Sydney South 2000, AUSTRALIA)

V/A - "Love And Napalm" EP

A limited edition from your friends at Touch & Go. No Touch & Go recording artists — but some major new groups to take notice of. The highlight is the track from LITHIUM X-MAS. Also featured are ED HALL, CRUST and PAIN TEENS. This is available in a great package on both colored or black vinyl. Definitely groovy. (AS)
(Touch & Go Records)

V/A - "Manic Ears - The Histyrical Years '86-'90" LP

A last-ditch effort by Shane before the label vanishes. An "all-star" cast from the label, includes CHAOS UK, EXTREME NOISE TERROR, CIVILISED SOCIETY?, BAD BEACH, RIPCORD, SPERMBIRDS, SUBVERSE, DESECRATION, CONCRETE SOX, ADVERSITY, TRANSGRESSION, DOCTOR & THE CRIPPENS, SAW THROAT and SORE THROAT. All previously released tracks, nothing new, nothing gained. (JY)
(Manic Ears, Twyman House, 31-39 Camden Road, London NW1 9LF, England)

V/A - "Panx Vinyl Zine 06" EP

This series surges forward with YOUTH GONE MAD, ABOLITION, BRAINLESS and a Russian (?) band. As usual, quality punk/HC here, an enjoyable bounce off the walls. (TY)
(Panx, BP 5058, 31033 Toulouse Cedex, FRANCE)

V/A - "Mentally Broken Vol 3" cassette

A really strong international compilation with a loud sound quality featuring JAWBOX & GO! from the U.S., PSYCHO SQUAT & NOCIF from France, XYSMA from Finland, KAOS GENERAL from Peru and more... (JA)
($3 Europe ppd, $4 other, Broken Tapes c/o Herve Crumiere, 260 Blvd de Souville, 84200 Carpentras, FRANCE)

V/A - "Rockstar Autopsy" EP

A split 45 with on one side THEATRE OF ICE giving more of their metal-tinged gothic work. BULLETS FOR PUSSY (Michael Doskocil [*oh, the stabber? kg*] ex-DRUNKS WITH GUNS) debut with more sludge noise that sounds more painful than sitting on a cactus in Arizona. (AS)
(T. Storm/Orphanage, 1702 W. Camelback #315, Phoenix, AZ 85015)

V/A - "Rock Against Prohibitionism" LP

An Italian compilation with an anti-drug hysteria theme. Contributions from the A-10; the CELIBATE RIFLES make it a worthy venture. Nothing to get too excited over but an interesting collection. (AS)
(Wide Records, PO Box 309-56100, Pisa, ITALY)

V/A - "Rough Enough" EP

Three bands here: CROWD OF ISOLATED, SCUM and ZERO POSITIVES. Pretty good HC material with cool liner notes. Not bad. (WG)
(Dirk Stynen, Goorakker 21, 2440 Geer, BELGIUM)

V/A - "Sapporo City Hardcore" EP

Yet another frenzied Japanese compilation flexi. THE SLANG, F.U.D. and SATANIC HELL SLAUGHTER each tear it up with two attacks each. Thrash, thrash and (you guessed it) more thrash. (CD)
(MCD Company, 157 Kamiagu Maizuru, Kyoto 624, JAPAN)

V/A - "Seeing With New Eyes" EP

A Long Island HC comp that features one each by IN YOUR FACE, KRAKDOWN, BUSTIN' OUT and JUST NICE. 3 out of 4 are studio and sound good, one is live and not so hot. Unfortunately, I saw a letter written by the guy who put it out, and he's and unabashed homophobic reactionary. (TY)
(Jay Face It, 2 Westminster Lane, W. Islip, NY 11745)

V/A - "Subdivision" cassette

A well done international hardcore comp. here. While I'm not to keen on the stuff that leans towards the metal side of things, the cuts by CAT-O-NINE TAILS, JAYWALKER, ARTIFICIAL LIFE and BROTHERHOOD. (CS)
(Darko Milosavljevic, Kirchgasse 7, 8203 Schaffausen, SWITZERLAND)

V/A - "Teriyaki Asthma Vol. 4" EP

ALICE DONUT - cool rocking tune from the upcoming LP (John tells me). VEXED - more quirky funky yet straightforward and thoroughly enjoyable stuff from this Seattle trio. ICKY JOEY - fresh sounds from this 2-guitar attack and GOD'S ACRE check in with a heavy tune engineered by Ian Burgess. Blows away Vol. 2, on par with Vol. 3. (ML)
(C/Z, 1407 E. Madison #41, Seattle, WA 98122)

V/A - "Who's Gonna Save the World" cassette

Pretty savage four band compilation. VEHEMENCE, 23 MORE MINUTES, SUICIETY and LOGICAL NONSENSE put forth some blistering hardcore with strong lyrics. The bands are new, but show a lot of potential. Good idea. (LH)
($2.50 to 2583 Camino Chueco, Santa Fe, NM 87505)

V/A - "Who's in There?" EP

A very limited pressing of a double EP comp. This features one track each by the BLISTERS, BROKEN TOYS, RACE REALITY and RUTHANN JONESTOWN. Though some of these are not household names, don't let this stop you from getting it because all four songs shred — totally ripping and fun. (TY)
(Purple Citrus, 316 W. 5th St. #305, Newport, KY 41071)

V/A - "Wild Thing" 2 flexi

A four band Japanese double flexi. DESPOZ does the metal/HC thing well, GRAVEYARD has a raw thrash sound, DEAD COW sounds like RAVEN meets ANTHRAX, & ZING ZIP gives us some garagey HC. Been done before, all of it. (WG)
(no address, Japan)

V/A - "Give Us the Time to Play" 2EP

A great collection of newer Japanese outfits. Five bands, 13 songs, all thrash. Two 7"ers and a cool 10-page booklet. Kinda like a more brutal version of the "Turn it Around" comp. Features FAT SLAVE, GANG THRUST, BANISH ARMS, RICH MATERALLY and HALF LIFE (no, not the PA band). Excellent. (CD)
(MCR Company, 157 Kamiagu Maizuru, Kyoto 624, JAPAN)

V/A - "Going Nowhere Slow" LP

This is a great compilation from all of the Double A releases. With bands like PANDEMONIUM, DEAD SILENCE, the DETONATORS, MARGINAL MAN, SOFA HEAD, DISSENT, the INSTIGATORS... Cool bands, cool music, and a cool label. Hilarious record cover too. (LH)
(Double A, Steckerstrasse 11, 3000 Hannover 91, W. GERMANY)

V/A - "I Wear Pants With Large Pockets" cassette

This little prize is one tape I did keep with cuts from DISSENT, HUMIDIFIER, ANTISCHISM and others. This covers all areas from pop-punk to thrash cool tunes for punk goonies. (HC)
($3 ppd, Family Fest, PO Box 5366, Charlotte, NC 28225)

V/A - "La Ciudad Podrida Vol. 1" LP

Yippee! I love records like this. It really reminds me of that "Propaganda" compilation that came out a while back. Thirty raw-as-hell, garagey thrashers spewed out by the likes of DEXKONCIERTO, DISKORDIA, ATAQUE DO SONIDO and four other Colombian outfits. Wonderfully primitive and very independently produced. Three thumbs up. (CD)
(Tomas Alvarez, KRA. 40 #44-112, Medellin, COLOMBIA)

V/A - "Louder Than God Tour" EP

A flexi with four newer Japanese thrash units. Screwballs THE NUKEY PIKES do a cover of "Purple Haze" (very funny) while MINK OIL, IDORA and URBAN TERROR all screech by at the speed of Al Unser. Cool. (CD)
(MCD Company, 157 Kamiagu Maizuru, Kyoto 624, JAPAN)

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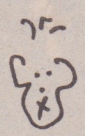
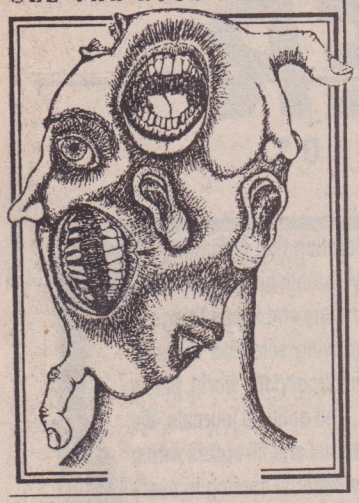


BOOK REVIEWS

Reviewers: Lance Hahn (LH), Radley Hirsch (RH)

SEE THE LOUD FEELING



Kurt Brecht, See The Loud Feeling. [Oakland: Dirty Rotten Publishing 1990]

If collecting D.R.I. lyrics sheets wasn't enough for you, they're all compiled here in one book. I don't really know what other point there is to this. Kurt Brecht's greatest hits? Well, what we've got here is actually a selection of his lyrics from their first EP to the present. I don't know why this is a book.

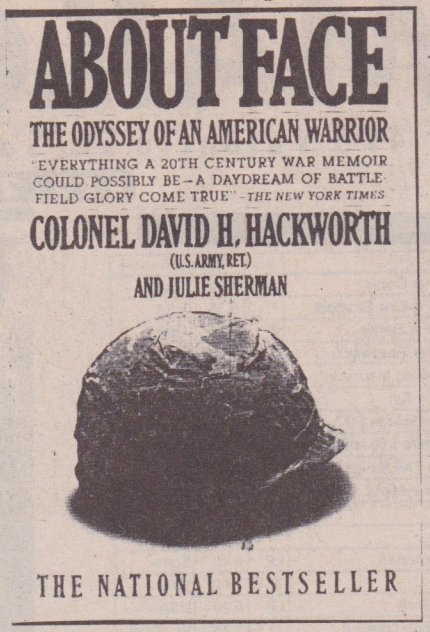
I remember once Crass published some of their lyrics and information in the form of a book. The liner notes read something along the lines of,"for those of you who love the ideas but hate the music". Well, what if you hate the music and are pretty indifferent to the ideas. Maybe I'm just a self-righteous peace punk, but it sure seems like Crass had a bit more to say than D.R.I...

First of all, a whole different process goes into writing songs as writing poetry. Lyrics like "Thrashing and slamming like hell in the pit. Tomorrow, they know, may not come. Banging and moshing like they don't give a shit. To the rapid beat of the drum." just doesn't seem quite as meaningful being read out of a book.

Maybe this book format was done just to point out how silly D.R.I. lyrics are anyway. I mean, it's pretty funny seeing a hardcore classic like "Capitalists Suck" as poetry. And, oh the irony...

There's not much else to say about this book. If you've got the records, there's really no need for this. If you hate their music, you're probably not missing that much in the lyrics. If you're just a die-hard fan, skip this and keep some humility.

Kurt, stick to making music. You once did that pretty good. (LH)



Col. David H. Hackworth (Ret.) & Julie Sherman, *About Face - The Odyessy of An American Warrior* (Touchstone/Simon & Schuster) 1989; 875 pages; $14.95.

Owww! The ultimate book about the U.S. Army, Korean War, Viet Nam and Gen. Westmoreland. What makes it the best is Hackworth himself. He enlisted in 1946 at the age of 15 and by being a Real soldier worked his way up the hard way. 8 Purple Hearts, Cold War Europe, Korea, 3 tours of Viet Nam and just about every other medal this country has, Hackworth told all to the nation on CBS and was run out of the Army and fearing for his life, Hackworth disappeared into Australia, where the Army's model soldier and author of Army textbooks on guerrilla warfare, wrote this book. This book is so amazing as this super patriot-combat hero learns the hardest way what this country's really about. Hackworth, still in exile, spends his time now writing and speaking out against this country's nuclear proliferation and War in Central America. About Face. (RH)

MOVIE REVIEWS

Consume or Be Consumed

Movies with Jerod Poro

Do you know who your enemies are? Are you willing to submit to non-corporate propaganda that could divert your human resources to violent data? Are you ready to deceive and attack others for your own selfish gains? Is your life one big smear campaign against genetic directives over which you have no control? Do you want to have sex with the automated robocorpse of L. Ron Hubbard?

Have I got some agit-vid for you. Descend the stairway to Hell with S.R.L.

A Bitter Message of Hopeless Grief is the the best of the bunch. In a post-industrial purgatory, vicious mechanized entities of damnation struggle to feed on mutant animals (rejects from H.R. Geiger's absinthe dreams) and vie for limited areas of lesser agonies. This is the Hell reserved for those carnivorous industrial-military-inferiorty complex chief executive officers who engineer the shotgun matings of worker and machine; unions that often result in quick, yet utterly painful deaths. Eighteen minutes of electromechanical torture. Not for the faint at heart.

Balted Trap is pretty disposable. The nightmare sequences feature S.R.L.'s paraplegic robots crawling after each other. Burning indignity piled upon indignity. That's what meat packing will do to you. Industrial footage of a sausage factory could have been spliced from any A.L.F. public access slaughter fest. Seemed a lot longer than twelve minutes. This one has a plot, but who cares?

The next three are documentaries of Survival Research Laboratories 'performances.' You can now miss most of the message by witnessing mechanized pain without risking your pitiful flesh. Curl up couch potatoes! They include interviews with the perpetrators and audience reactions.

A Scenic Harvest from the Kingdom of Pain shows the seminal S.R.L. at their best. Three gigs 1983-1984. Factory specifications perverting the flesh of beasts to nightmarish extremes. Stu the hamster is in complete control! Bizarre creatures rise up from the petrochemical and polymer swamps to act out the tragedies of machine evolution. Who will survive? And at what price? Those that rise above the wreckage develop distinct personalities. 45 minutes of phosphorous psychotainment.

Virtues of Negative Fascination Five gigs 1985-1986. S.R.L. during a woefully generic period. If you've seen one show during these two years, you've seen them all. Of course, if you haven't seen any...A lot of familiar metal is out there, and nothing much has changed. Fittingly begins with the dream sequences from "Baited Trap." 70 minutes.

The Will To Provoke: An Account of Fantastic Schemes for Initiating Social Improvements. S.R.L. does Amsterdam and Copenhagen in 1988. A new environment, the need to obtain (read: steal) materials, make new designs, the introduction of microprocessors to some of the machines and some fresh blood in the crew makes these three the best of the documented performances. With the sardonic expertise of the alien, S.R.L. is able to take the cultural icons Royal Dutch Shell and other ambient social parameters and twist them back into the souls of the oh so polite spectators. Blood, rotting dairy products and sonic cannon abound. Was it coincidence that the Dutch pigs invaded a huge Amsterdam squat the next morning? 42 minutes of industrial death wet dreams. Includes footage of American performances.

Sorry it's been so long between columns, folks. I've spent the past two months packing, moving and getting situated in Portland, Oregon, my new home turf. But now I'm here and it's time to get down to business - the business of bad movies, that is.

I had thought that without such great resources as San Francisco's video galleries and alternative video stores I'd be stuck for good column material. Au contraire, mon frere - Portland is one very weird town.

I hit a gold mine almost right away with Video Mania on Broadway here. Now, Video Mania is not some hip little vid shop that caters to the hipoisie. It's just a typical, mainstream family vid store (we'll ignore the special adult room upstairs, OK?) that has realized that if it only costs $3, people will watch just about anything. Which could account for **Hell Comes To Frogtown** - but maybe not.

You might have noticed this New World Video release at your

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TWO MILLION B.C.
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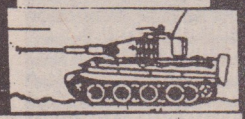
THE MARCH OF THE WOODEN SOLDIERS 4:55

SIDE 2
TOTAL WAR 4:22
THE REIGN OF TERROR 4:31
FINAL SOLUTION 7:15

REAL METAL



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MOVIE REVIEWS

local shop and been intrigued by the weird title and the provocatively-posed punkette on the cover. Well, I hate to break it to you, but that girl is nowhere to be seen in this film and the title is just about the funniest part of the movie.

Tke flick stars pro "wrestler" Roddy Piper as Sam Hell (as in "What in Sam Hell is going on here?", a question you'll be wanting to ask directors R.J. Kizer and Donald Johnson five minutes into this absurd plot.) Hell is one of the few fertile males left after the world is destroyed in a gnarly nuclear war. Apparently the women were mutated, too. Not only are most of them sterile, but the ones left have become totally militaristic.

Hell is captured by the ladies of the Provisional Government and shackled with a chastity-belt-like device by its MedTech group, a gang of young nurses whose job it is to repopulate the planet with soldiers for the next nukefest. The belt is wired to explode if he runs away or tries to remove it, and his MedTech handler can give him an electronic zap in a certain tender area for other offenses. Most of this film's alleged humor comes from jokes about or situations involving this device. If I were a guy, I probably wouldn't find this very funny.

Being a girl, I didn't find the rape/"love" scene that opens the group's journey in search of fertile females very funny either.

In any case, the plot gets fully underway as the group reaches Frogtown, where a group of fertile women, described as "from a cult of submissives," are being held by the evil ruler of the frog-like mutants that inhabit the desert. The masks and costumes used for the main frog characters are actually not too bad, but there was something pretty ridiculous about the whole set-up. I mean, giant mutant frogs? I would've been embarrassed to put my name on this turkey.

You can guess the ending, so I won't need to reveal it and you don't need to waste your money on this stinker.

Somewhat better, and higher on the truth-in-advertising scale, was **Crime Zone**, which features a good cameo performance from that king of the B movies, David Carradine. It's sort of a low-budget cyberpunk epic with a couple good plot twists and some chase scenes that were actually fairly suspenseful. Directed by Roger Corman, as all good B movies should be.

Set in the corporate state of the future, the movie takes off from the premise that society has been divided into a multi-tier caste system, with the very rich and privileged at the top and street trash at the bottom. Order is preserved by an ever-present security force ("STATE") that patrols the underworld for such crimes as illegal cohabitation. The security force is made up of blue-lipped domanitrixes who look like something out of a Brain Ferry video and the occasional white male. The lowest tier of society is universally male. Women who are not useful to the upper caste are forced to perform at high-priced night-club/whorehouse/prisons.

Thankfully the directors kindly spared us by not giving us the gory details in living color.

Helen (Sherilyn Fenn), a blonde Madonna-clone at one such establishment catches the eye of Bone (Peter Nelson), the lead male character. they get together and embark on a minor crime spree, including, of course, some "illegal cohabitation." Their activities catch the eye of Carradine's character, sort of an older, more successful career-criminal type, who recruits them for a series of daring capers.

One major plot inconsistency - if Helen is an inmate, how come she gets to run around free at night after work? Just asking ...

Now that Bone has a girlfriend, his pool-hall "punk" gang, known as "The Fuck-Ups," are pissed at him. This makes for much bad pseudo-tough dialog. If I hadn't checked the credits at the end, these guys would have had me believing Helen's name was actually "Whore Bitch," since that's what they inevitably call her.

So it's Helen and Bone against the world.

Other side plots include cryogenics, government corruption, murder, mayhem and particularly gory televised executions. Because this film actually has a plot, I don't want to tell you much more. The punk quotient is low, but present, and even though most of the acting and characterizations are pretty shallow it's a good evening of mind-less action-adventure entertainment. It has an excellent surprise ending, too. Look for it on MGMUA Home Video.

It's going to be a little hard to get your letters and videos for awhile, because I'm still staying with friends here in Portland. By next month's column I should be able to offer you a permanent address - until then, just address your comments or videos to me c/o Maximum RocknRoll.

VIDEOS TAKE 2

Reviewer: Devon Morf

V/A - "A Day in the Life of a Madman"

This video starts of with a short story about a stupid punk who blows his head off. It's not very exciting or poignant, but then that could also be true for the 105 minutes that follow. In these minutes we bear witness to a documentation of the many configurations of haircuts and bands that a little known punk legend from Maine called Mondo Jordan has gone through from '79-'90. You'll see his metamorphosis from the TRANS-PLANTS slogan singing hippy punkster to the frenzied growler for SKULL 69 to the groovy garage rocking organist of the earlier GOREHOUNDS. Most memorably though is his Danzig with a buzz campy corpse-meister image of the later, more MISFIT-ien, GOREHOUNDS. There's also a little more gore. However, for $14, I'd recommend this one for hardcore fans of the Mondo man only. (DM)
(Gore Films, PO Box 7971, Portland, ME 04112 DTS)

V/A - "Primal Sounds from NYC"

A mixed bag of bands and styles some good, some bad, one completely pitiful. PORNO DRACULA, DESTROY ALL BANDS, LUNACHICKS, THE WALDOS, and TRACI LORDS X-LOVERS each provide memorable performances with their distinctive styles, while the remainder leave something to be desired. The band that completely bit it was BLOODSISTER; a buxom, bikini clad crew of metal sisters and go-going entourage that play two chord cheese rock with one word lyricisms. The nicest element of this video I noticed was the large amount of women involved in these East Coast bands as well as sense of comradery the bands featured seemed to share. (DM)
($20, 8 Haddon Rd., Hewitt, NJ 07421)

POISON IDEA - "Mating Walruses"

Thrills, spills, action, adventure; finally a video worth reviewing. PI blaze through over 20 songs on this video, with footage from '82 to present. Though it claims to be a "video history," a majority of the footage comes from a show in '88. The sound, picture and packaging quality of this endeavor are all top dog. I recommend it, if not for the incredible tuneage alone, at least for the positive and inspiring messages of "Violence is Funny" (where you're treated to the sights of mass rioting and other silliness), "Abortion's Cool" and "Suck my Asshole," as well as seeing Tom Pig casually dine on Chinese food while some poor schmuck's motorcycle is on the verge of exploding only feet away. Didn't see any mating though. (DM)
(American Leather Records, PO Box 86333, Portland, OR 97286)

G.G. ALLIN - "EATS HIS OWN"

To tell you the truth, this really isn't as outrageous as one might expect. I heard so much about this show filmed at S.F.'s Covered Wagon, and was under the impression that there would be a lot more chaos in the store. Perhaps the cameraman missed the first few minutes, as I don't recall seeing the infamous stream of diarrhoea being shot out of G.G.'s ass, or his sequence of rolling around in broken glass. Despite this minor quirk, the overall quality of this package is superb and conveys a sense of humor that compliments the grotesqueness of its contents. There's over an hour of footage featuring a phone interview with G.G. in jail as well as the soundcheck, backstage lounging, and the actual stageshow of this Nov. 1988 show. (DM)
($28 to IA Video, PO Box 2430, Santa Clara, CA 95055)

YOU WOULDN'T KNOW IT FROM LOOKING AT THIS PHOTO, BUT MARY BYRNE'S CENTER IS A VERY TOUGH GIRL, AND HAS BEEN A GREAT BIG HELP OVER THE PAST THREE YEARS. THANK YOU, THANK YOU, THANK YOU.

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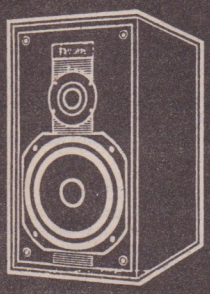

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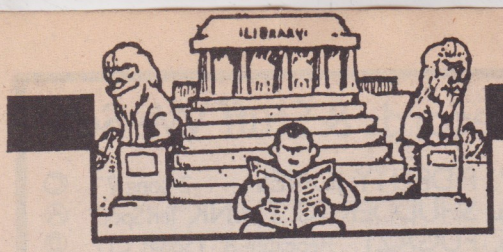

BETWEEN THE LIONS

Reviews by (MS) Martin Sprouse, (JC) Jennifer Cobb (DD) Donna Dresch, (LV) Louanne Voskans, (LH) Lance Hahn, (JY) John Yates

When you send in a zine for review include a complete address and a postpaid price. You will receive a trade copy of MRR if your zine is reviewed.

SLUG & LETTUCE #16 / 25¢ ppd.
8 1/2 x 11 - offset - 4 pgs.
A great newsletter that contains reviews (records and zines), free classified ads, listings for upcoming local shows, a good call for more women (this zine is done by a woman) in the scene and several great photos. Quick and worthwhile reading. (MS)
PO Box 2067 / Peter Stuyvesant Sta. / NY, NY 10009

EROSION #2 / 50¢ ppd.
5 1/2 x 8 1/2 - copied - 20 pgs.
This zine is mainly made up of interviews with bands (Die Kreuzen, Rebel Waltz, Inspector 12, Concrete Jello and more) where they are asked the simple info and that's about it... kinda like press releases that the bands didn't write. (MS)
2134 S. 12 / Manitowoc, WI 54220

HATE PARADE #1 / 75¢ ppd.
8 1/2 x 11 - copied - 16 pgs.
This one was hard to get through simply because there was not much in it except for a few comics and short rants. This is the type of zine that is probably a hit with its creators and friends but bores the hell out of everyone else. (MS)
PO Box 102 / Mora, NM 87732

YOUTH LIB #3 / $2 ppd.
8 1/2 x 11 - copied - 36 pgs.
News clippings and articles that deal with political issues aimed at youth and chidren's liberation. Some of the material is interesting while some of it lags. The graphics have gone downhill, taking with them a good dose of potential that this project once had. (MS)
Syndicat des Eleves / 2035 Boul. St. Laurent / Montreal, Quebec / Canada H2X 2T3

DO IT #7 / $1 ppd.
8 1/2 x 12 - copied - 4 pgs. - English
One page of zine history (this is the last issue) and local news and three pages of a Dave Smalley interview (pretty good) where the reader can gain some insight about his past and present state of mind. (MS)
Ed / Kerkstraat 1 / 8720 Kuurne / Belgium

TOO MUCH PRESSURE #2 / $1 ppd.
5 1/2 x 8 1/2 - copied - 16 pgs.
Consisting of reviews, advertisements and opinions, this publication focuses on issues involving "scene" politics, commenting briefly about problems with mailorder, closed-mindedness and music censorship. A few photos and reviews of S.E. bands are also included in this short but well-intentioned project. (LV)
Eric Fortner / 1638 E St. #302 / Hayward, CA 94541

MOSHABLE #7 / $2 ppd., 3 issue sub. $5
8 1/2 x 12 - offset - 32 pgs.
Decent zine featuring pieces on Mucky Pup, D.O.A., Boghandle, Death Angel, Don't No, Pelican Crook and Little Devil, plus an extensive list of music and video reviews. Also included are opinions on punk and fashion, fanzine articles and a nice-looking cover. (LV)
Simon Nielsen / Damhusvej 18 #15 / 5000 Odense C / Denmark

UK RESIST #3 / $3 ppd.
8 1/2 x 12 - offset - 32 pgs.
Issue number 3 already and UK Resist looks like it's trying to establish itself as a version of Profane Existence in the UK, which is great. Interviews with Oi Polloi, Sham 69, Prophecy of Doom, Cheap and Eve of the Scream. Also contains columns, news, reviews, letters, etc. Worthy of support, hope that they can maintain it. (JY)
PO Box 244A / Surbiton / Surrey KT5 9LU / England

DEADZINE #3 / $1 ppd.
8 1/2 x 11 - copied - 14 pgs.
Reviews, opinions, interviews (The Need, Libido Boys and Fugazi) and some photos all thrown together with the rough cut and tape look. (MS)
PO Box 267 / Otisville, MI 48463

BARKING SPIDER #2 / 50¢ ppd.
5 1/2 x 8 1/2 - offset - 16 pgs.
A small zine that is crammed with info that includes some reviews, poetry, art and an interview with Mile-97. Small but has its own character. (MS)
1800 S. Pantano Rd. #114 / Tucson, AZ 85710

YOUR FLESH #19 / $3 ppd.
8 1/2 x 11 - offset - 108 pgs.
Kind of like Forced Exposure without the pretentiousness and elitism, Your Flesh is a great magazine. This issue features interviews with Re/Search, Link Wray, Urge Overkill, Lunachicks, Flour, Mark of Cain, King Snake Roost, plus a Killdozer tour diary feature — what more could you ask for? Also contains plenty of news and reviews. (JY)
PO Box 25146 / Minneapolis, MN 55458-6146

DEKADENCIA HUMANA #5 / $2 ppd.
8 1/2 x 13 - copied - 24 pgs. - Spanish.
From South America, this zine features what appears to be reviews and interviews, of both musical and political orientation, but I can't read it to tell! In an accompanying letter, the folks who do this request trade tapes, etc. due to the lack of such down there. (JY)
Dekadencia Humana / 9 De Julio 4243 / 2do Cuerpo / I "G" Mar Del Plata / 7600 Argentina

LOVE & RAGE #3 / $1.50 ppd.
10 3/4 x 16 1/2 - newsprint - 14 pgs. + insert.
Self-proclaimed "revolutionary anarchist newsmonthly" that comes in English and Spanish. Features news and information concerning anarchist-related topics, etc. Visually stale and very wordy (ok, so it's a newspaper of sorts). Some may find it of interest. (JY)
Love & Rage / Box 3 Prince St. Station / New York, NY 10012

NEA HOPEIA (New Way) #2 / $1 ppd. or trade
8 1/2 x 12 - copied - 40 pgs. - Greek.
Features interviews with Walk Proud, 5 Minute Fashion, Generica, SIC and a couple others. Almost a Greek S.E. zine, but not quite. (JY)
Spiros Bolls / Filotheu 9-11 / 113 - 6U A. Kipseli / Athens / Greece

GRUNZ #2 / $3 ppd.
5 1/2 x 8 1/2 - copied - 36 pgs. - German.
A pretty straightforward music zine that has interviews with The Ex, Snuff, Stand To Fall, Libido Boys and Subterranean Boys, plus some reviews and photos. Good selection of bands. (MS)
Julia Strechel / Ostwenderstr. 6 / 3000 Hannover 1 / Germany

YOUR SCENE #2 / $1 ppd.
5 1/2 x 8 1/2 - copied - 20 pgs.
Interviews with Mean Booper, Space Kid, Slap Of Reality and Chi Pig from SNFU. Simple content but a lot of space given to the local bands and scene. (MS)
16703 Silvermoss Dr. / Tampa, FL 33624

UPSTATE #1 / $1 ppd.
5 1/2 x 8 1/2 - copied - 40 pgs.
A good zine that has interviews with MTX, Jawbreaker and Samiam plus some articles, editorials, reviews and contacts. By reading the content you would never know that this zine is from upstate NY. Where's the local coverage? (MS)
6 Meadow St. #5 / Clinton, NY 13323

BUTT UGLY #2 / $1 ppd.
8 1/2 x 11 - offset - 28 pgs.
A selection of band interviews that include Billingsgate, Headfirst and Antischism plus a couple political editorials, some silliness, photos, reviews and contacts. Good. (MS)
701 S. Grand Ave. / Waukesha, WI 53186

HOLY SHIT #1 / $1 ppd.
8 1/2 x 11 - copied - 24 pgs.
A great first issue that has interesting interviews with Ian Mackaye and Mike Watt plus reviews and some quality comics and graphics. This issue comes with some cool Bush postcards. This zine's extra effort and attention to detail make it stand out. (MS)
1506 Edgewood / Austin, TX 78722

DUDEK #3 / trade
5 1/2 x 8 1/2 - copied - 20 pgs. - Polish.
This zine has a couple of interviews with punk bands (Oi Polloi, P.O.D. and D.I.E.) some international scene reports, local news and art but remains focused on music. (MS)
Adam Szulc / Os. Lecha 20/6 / 61-295 Paznan / Poland

CONFLICT #51 (fall) / $3 ppd.
8 1/2 x 11 - offset - 32 pgs.
This issue contains a funny chat with Mark R. from Unrest, NYC music news, somewhat interesting letters and of course loads of brutal but honest record and show reviews which give this zine its idenity. (MS)
Box 264 / NY, NY 10009

SOMA $1 ppd.
8 1/2 x 11 - copied - 26 pgs.
A combination of articles, reviews, art and writing make up this zine, where music isn't a priority but general wideness might be. (MS)
Thomas Peake / GA Tech Box 35526 / Atlanta, GA 30332

HOUSE O' PAIN #3 / $1.50 ppd.
8 1/2 x 11 - copied - 30 pgs.
Mainly a music zine that covers all types of hardcore. This issue has interviews with GO!, Econochrist, Anti-Seen, Random Conflict and more plus reviews and local news. (MS)
PO Box 120861 / Nashville, TN 37212

SPASTIC RAGE #2 / 50¢ ppd.
8 1/2 x 11 - copied - 14 pgs.
This zine looks like it was put together by a normal bored teenager who just happen to have a a crush on Madonna and a couple punk rock records. (MS)
800 New Stine #20 / Bakersfield, CA 93309

DAWN IS UGLY #2 / $1 ppd.
8 1/2 x 11 - copied - 18 pgs.
A good second issue that gives a lot of space to listing addresses and exposing information (animal rights and anti-racist groups) as well as having a couple of short interviews (Moral Crux, Pink Lincolns and Glee Club). (MS)
5231 Eton Place / Mechanicsburg, PA 12055

EAR OF CORN #12 / $1 ppd.
8 1/2 x 11 - copied - 12 pgs.
Interviews with Sons of Ishmael, Soda Can, Lethal Gospel and more, plus countless reviews of punk music and a good dose of humor. Lots of opinions. (MS)
PO Box 2143 / Stow, OH 44224

SUBSTANDARD #3 / $2 ppd.
8 1/2 x 12 - copied - 26 pgs.
An interesting issue that gives more space to political art and writing than music. The art is for the most part all collage stuff with either a sarcastic or humorous edge but always food for thought. A bad attitude that's good. (MS)
PO Box 245 / Willoughby / N.S.W. Australia / 2068

PUKE AND SNOT #5 / $2 ppd.
8 1/2 x 11 - copied - 40 pgs.
A strange combination of some punk and a lot of metal. I had a hard time even looking through this zine because of the stupid photos of metalers with mustaches and upside down crosses. Need I say more? (MS)
Scott Broadhurst / 4201 Cummor Rd. / Downers Grove, IL 60515

NOISY CONCEPT #5 / 25¢ ppd.
5 1/2 x 8 1/2 - copied - 4 pgs.
A small but interesting zine that has reviews, opinions (good anti-homophobia attitude) and comics. Just the right amount of content for worthwhile reading. (MS)
621 Bassett Rd. / Bay Village, OH 44140

GOD BLESS CHEESE STEAKS #6 / $2 ppd.
5 1/2 x 8 1/2 - copied - 20 pgs.- French.
Interviews with Fanatical Views, Cold Vietnam, Slaves Attack plus a much-needed article about women involved in the punk scene. Music and opinions. (MS)
Stephane Cormary / 14 av. des Hortensias / 31240 Lyon / France

HOLY TITCLAMPS #5 / $1 ppd.
5 x 8 1/2 - copied - 40 pgs.
Another great issue. Larry-bob has the most EXTENSIVE list of the QUEER punk type fanzines out right now. An amazing resource... AND this issue has lots of ART in various forms by QUEER boys all over the country. Vital. (DD)
PO Box 3054 / Mpls, MN 55403

PSSSST! / 50¢ ppd.
5 x 8 1/2 - copied - 10 pgs.
Hey look! A DOODLEZINE. Doodlecore! I can see it now, the youth of America uniting together to create a new scene of felt tip pen poets... and this is the zine! (DD)
c/o Patrick Dougherty / 170 Laburnam Cres. / Rochester, NY 14620

UNSEEN BY MOST #1 / $1.50 ppd.
5 1/2 x 8 1/2 - copied - 28 pgs.
A pretty cool small photo zine that has good reproduction qualities plus a great diverse range of punk bands which is the strong point here. (MS)
Scooter Hansen / 11788 Red Fox Dr. / Maple Grove, MN 55369

FANZINE REVIEWS

SPACEBALL RICOCHET June-Aug / $?
8 1/2 x 11 - offset - 32 pgs.
Slick music, art, poetry type fanzine with interviews with fIREHOSE, Soul Asylum, Social Distortion, the Fluid, Brian Wilson (activist guy), poet Geo Kiesow, ALL, Big Drill Car, Killdozer, plus reviews and more. Can't find a price anywhere. 2 bucks? (DD)
PO Box 71294 / Milwaukee, WI 53211

FOSTER CHILD #3 / 30¢ ppd.
8 1/2 x 11 - offset - 4 pgs.
A music enthusiast's zine that contains just reviews... everything from Poison Idea to Marti Jones. (MS)
7635 Marcy Ct. / Glen Burnie, MD 21061

STRANJER #11 / $1.50 ppd.
8 1/2 x 11 - copied - 32 pgs.
Interviews with Nomeansno, Big Drill Car, Scatterbrain, Killdozer... Good comments by the editor about how he thought Earth Day was a joke, so to speak, and it created so much more garbage than any normal day. The only thing, ditch the computer graphics. Ugh. (DD)
15 Van Saun Dr. / Trenton, NJ 08628

MY KINDA ZINE / trade
8 1/2 x 11 - copied - 16 pgs.
Burn the fla,g listen to Cringer, see some shows, interview TVTV$ and Phantasmorgasm, do a little thinkin', make a fanzine. (DD)
PO Box 12244 / Denver, CO 80212

TWISTED IMAGE newsletter #20 / $1 ppd.
8 1/2 x 11 - copied - 8 pgs.
Oh no, I think I've finally realized something: Ace Backwords is a sick sick fellow. This issue seems to take the "What if rock stars were cartoon characters" theme. The usual one interview, and a REALLY dumb cartoon about Geraldo Rivera. (DD)
1630 University Way / Berkeley, CA 94703

UNGAWA! #2 / $?
8 1/2 x 11 - offset - 32 pgs.
Yeah! A GREAT shlock film, video, book, mass murder zine. The is the Murder, Madness and Mayhem issue. Betty Page as the centerfold gal. Whew. Betty in Bondage. Along with Ed Geins story, reviews of John Wayne Gacy's book of correspondence (with photos), Fredric Brown, introduction to Spanish horror. Great 3 color cover, good graphics. I just don't know how much it costs. (DD)
PO Box 1764 / London / NW6 2EQ / England

DIEFATPIGGYDIE #6-7 / 25¢ each
5 x 8 1/2 - copied - 6 pgs.
#6 is the "art" issue. #7 is a totally useless look at offensive jokes. 6 pages of racist, sexist, homophobic jokes that seem like they could have been ripped off from any MAD magazine style dirty joke book. The idea is that these jokes are to expose stereotypes, not perpetuate them, and that we need to learn to laugh at each other before we can change anything. The thing is, not one of the jokes is funny and we ALREADY know these stereotypes too well. Why bother. (DD)
Decadence Comix / PO Box 134 / Waynesville, MO 65583

TV EYE #? / $2 ppd.
10 x 14 - offset - 8 pgs. - Greek.
Features interviews or articles (how the hell can I tell?) with Band Of Susans, Nick Cave, Peter Murphy and SubPop Records. Also contains reviews, I s'pose. (JY)
TV Eye / POB 17562 / 54009 / Salonica / Greece

THROUGH THE LOOKING GLASS # 2 /
10 pence UK + postage, or $1 ppd.
5 1/2 x 8 1/2 - offset - 32 pgs.
Great little zine with tons of information. Editorial pieces on pornography and the male to female ratio in the "scene," poetry, zine and book reviews, interviews with Sofa Head, Angelic Upstarts, Less Than Zero, etc., all done with a much needed feminist touch. Good and thoughtful job. (JC)
Alice / 28 Avenue Rd. / Isleworth / Middx. TW7 4JN UK

PUNK PALS / monthly, 50¢ ppd.
5 1/2 x 8 1/2 - copied - 24 pgs.
Another Punk Pals issue... The guy doesn't give up. This contains about 70 or so listings of people looking for pen-pals. Despite the "Punk," in the title most of the listings tend to be people into metal and new wave, with some pretty odd interests, but there are a lot of people into " punk" type stuff too. (JC)
Robert Brown / 2331 Blake St. # 204 / Berkeley, CA 94704

VOID / no price listed.
8 1/2 x 11 - offset - 36 pgs.
Wow. This is really cool. I don't know why, but handwritten layouts just look so cool. An interesting publication of articles, artwork, and some reviews too. Actually, the reviews make up a good portion here and are all pretty interesting. Love and Rockets (the comic, not the band), Tom Reyn, Derketa, bodyworks (tattoos) are just a few of the items covered here. Interesting stuff. (LH)
4605 Verona Rd. / Verona, PA 15147

BRENNENDE FENSTER #1 / $3 ppd.
8 1/2 x 11- offset- 40 pgs. - German.
German zine containing interviews with Prong, Die Kreuzen, 11th Dream Day, plus others, a few editorials, tons of reviews, etc. Looks pretty good, but due to my language ignorance I can't say for sure... (JC)

CABLE STREET BEAT REVIEW #5 / $3 ppd.
Excellent anti-racism zine full of information about activities, occurrences, interviews, points and ideas, etc. Also contains a great article on the origins of Blues Music. Interesting and productive reading. (JC)
BM Box 1734 / London / WCIN 3XX / UK

LOOK WITHIN #3 / $1 ppd.
5 1/2 x 8 1/2 - copied - 24 pgs.
Religious dogma in the guise of a punk rock/SE zine is still religious dogma by any other name. Articles about Sri Krsna, etc. I'm not 100% sure, but something tells me that had Ray Cop-out not "found the light," all these SE folks might still have been quite happy pointing at the ceiling and refusing coffee. For those with no faith or belief in themselves. Maybe it's just a rebellion against the Mormons. (JY)
Dan Davis / 4075 Minuet Circle / W. Valley City, UT 84119

THE BIG TAKEOVER #28 / $3.50 ppd.
8 1/2 x 11 - newsprint (glossy cover) - 116 pgs.
The latest issue features interviews with The Buzzcocks, Damien O'Neill (That Petrol Emotion), Social Distortion, Bad Religion, House of Love, Ian McCullough, (original) T.S.O.L., Mark Burgess (Chicago mix-master) and a whole bunch of other interesting stuff. An interesting magazine, worth the money, consistent. (JY)
Jack Rabid / 249 Eldridge St. #14 / NY, NY 10002

KABELJA U #14 / $3 ppd.
8 1/2 x 12 - offset - 52 pgs. - German.
Features interviews with Nausea and an article on pay-to-play venues. Plus reviews, etc., but that's about all I can tell, sorry. Nice cover though! (JY)
Thomas Skubsch / Kielortring 20b / 2000 Norderstedt / W. Germany

WORDBURGER July '90 / $1 ppd.
5 1/2 x 8 1/2 - copied - 24 pgs.
A "punk rock" looking zine that contains an article on the current situation in Eastern Europe and not much else that I can tell. Editorials and letters, too. (JY)
Chunk-O-Crust / 1107 Alabama / San Francisco, CA 94110

ZOMBIE RABBITS FROM HELL / $1 ppd.
4 x 6 - copied - 16 pgs.
From Holland, but printed in English, this kind of looks like a parody on Roger Rabbit or something. Manic cartoon pen and ink drawings, with a good dose of humor. (JY)
Danny V.D. / Zeehondenplaat 9 / 4301 WV Zierikzee / The Netherlands

LES ENVAHISSEURS #1 / $3 ppd.
8 1/2 x 12 - copied - 44 pgs. - French.
This zine is put together by a bunch of active people and has interviews with The Pastels, Les Thugs, The Pixies, Beat Happening plus more most of which is either punk, alternative rock or garage type of stuff. Photos and art also included. (MS)
L'Echo Des Garrigues / BP 5555 34050 / Montpellier / Cedex 1 / France

SOCIETY'S RESIDUE #1 / $1 ppd.
8 1/2 x 11 - copied - 20 pgs.
A first issue that has a lot of info. This issue has short interviews with Bob Z., Media Children, Bloody Mess and more plus opinions. Definitely a first issue but respectable effort. (MS)
Jason X / Rt. 2 Box 260 / F. Burg, VA 22405

HERETIC #5 / $1 ppd.
5 1/2 x 8 1/2 copied - 48 pgs.
Interviews with with Chemical Dependency, Demise, Raid, Skeletal Earth and more, all of which are simple and easily forgettable. There's some art here as well as reviews but too much metal. (MS)
PO Box 2654 / Clemson U. / Clemson, SC 29632

WEIRD FLOWER #1 / free in exchange for something
8 1/2 x 11 - copied - 32 pgs.
A collection of horror art, reviews, news clippings and a song for Byron Coley. Not much content here but the editor seems enthusiastic so I'm looking for to the next one. (MS)
10 Gore St. / Toronto / Ont. / Canada M6J 2C6

DIET SOCIETY #1 / $1 ppd.
5 1/2 x 8 1/2 - copied - 20 pgs.
Yeah, another political zine with articles and reviews. But this one has a lot of kick with a couple of heartfelt editorials and interesting layouts. I'd like to see more on this controversy over Problem Children. Hated John also has some of the nicest handwriting I've ever seen. Send blank money orders to...
Suite 83, St. James Pl. / 673 Upper James St. / Hamilton, Ont. Canada / L9C 5R9

STRANGE DAMAGE #4 / $1.50 ppd.
8 1/2 x 11 - copied - 26 pgs.
Sorta rougly thrown together zine that has interviews with mostly unknown bands (which is a good change of pace), reviews, stories and some humor. (MS)
2 Highland St. #7 / Whitefield, NH 03598

Y #17 / $1.50 ppd.
5 1/2 x 8 1/2 - copied - 20 pgs. - French.
Solid music coverage via interviews with God Bullies, King Snakes, Negative Crypt, Les Thugs and Mega Sonic Boom Blast. Cool layout. Too bad this is the last issue! (MS)
Jeje / 86 Rue de Javel / 75015 Paris / France

MURRAYS YOURANAL #2 / 50¢ ppd.
5 1/2 x 8 1/2 - copied - 32 pgs.
This zine is named after Murray Bowels (the guy that takes all the photos) and there's even a picture of him on the cover... these are the two interesting things here the rest is silly inside jokes and very much in the vein of Zippo. (MS)
524 Georgia St. / Vallejo, CA 94590

NEW WAVE #5 / $3 ppd.
big - offset - 34 pgs.
From the ashes of Sub Rock comes New Wave which used to be the title of Sub Rock. Although the name has change the content remains the same... a lot of punk/alternative band interviews, photos and news. A lot to read and look at. (MS)
APRC #6 / 75462 / Paris Cedex 10 / France

KOP-SLAUGHTER #1 / $1 ppd.
5 1/2 x 8 1/2 - copied - 28 pgs.
An interesting angry fanzine directed at the existence of all police forces. The content is made up of newspaper clippings of police corruption and oppression with comments thrown in. Interesting reading but nothing that surprising for those of us who have seen a typical cop in action. For the sake of info, the editor used to be a military cop. (MS)
R. Dean F. / 813 N. Garfield #4 / Santa Ana, CA 92701

BAD TOAD #3 / 25¢ ppd.
5 1/2 x 8 1/2 - copied - 12 pgs.
At first glance this looks like a shitty zine but after reading through it I found that it had a good dose of humor, opinions, commitment and after awhile even the silly cover wasn't that bad. This issue has some reviews and editorializing. (MS)
PO Box 2614 Station A / Champaign, IL 61825

SPUN # 56 / $1 ppd.
5 1/2 x 8 1/2 - copied - 20 pgs.
Small arty zine with various reviews (show, zine and movie), all handwritten and drawn. Simple, yet he's got an interesting style of putting all of this together, which ends up being different and creative. A change from most typewritten zines. (JC)
Doug Chapel / 38 Reservoir St. / Holden, MA 01520

MURDER CAN BE FUN #12 / $1 ppd.
5 1/2 x 8 1/2 - copied - 32 pgs.
I really think John Marr (no, not the guy from the Smiths) should do a column for Maximum. He's funny. He's intelligent. He writes well (more than a lot of us can say). Best of all he writes about mass murder, natural disasters, and teen suicides. This is another in a series of great issues. (LH)
PO Box 640111 / San Francisco, CA 94109

ROCK HARDI #11 / no price listed.
8 1/4 x 11 3/4 - offset - 20 pgs. - French.
Mostly reviews that I can't read. Nice clean layouts, but it doesn't seem like there's a whole lot of content in the interviews. Still, it all seems pretty positive and I guess I'm not really a good person to judge the content of a zine in French. (LH)
BP 94 63404 Chamalieres / Cedex / France

KRYLON CONSPIRACY #1 / $1 ppd.
5 1/2 x 8 1/2 - copied - 20 pgs.
Politics, art, poetry and drugs. Yeah, that's what makes the world go 'round as well as this fanzine. Mostly stuff that's been printed elsewhere, but the cut and paste graphics give it appeal. Includes a list of boycotts for animal rights reasons. (LH)
PO Box 5830 / Bethesda, MD 20824

MONKEYWRENCH #3 / $2 ppd.
8 x 9 - offset - 20 pgs.
Cool name for a fanzine. As you could guess, this one is political covering issues largely on Central America and the ecology. While, the politics aren't always that penetrating, the graphics are fantastic and the layouts are great. Phoenix Michael, be a revolutionary and not a liberal. Good job overall. (LH)
Box 92007 / Santa Barbara, CA 93190

PULP #1 / 50 ¢ ppd.
8 1/2 x 11 - copied - 22 pgs.
Short interviews with Samiam, Monsula, Seaweed, and record man Chris Dodge, editorials, etc. Rough first effort, but not bad. (JC)
1321 88th St. S.E. / Olympia, WA 98501

FANZINE REVIEWS

TEMPER TANTRUM ANTHEMS #5 / $1 ppd.
5 1/2 x 8 1/2 - offset? - 38 pgs.
Now I haven't seen this in a long time. While most underground "artistes" work with either xerox art or bad poetry, TTA mostly focuses on handdrawn graphics... And they are amazing. Cool color cover and mind-boggling graphics. Unique and amazing. (LH)
Chris Lauer / 552 Ashbury St. / San Francisco, Ca 94117

ANTI-ESTABLISHMENT #16 / 50¢ ppd.
5 1/2 x 8 1/2 - copied - 38 pgs.
This zine just keeps going on and on. I'm glad that they're still at it after all this time. Political (anarchist?, animal rights, etc.) and musical, this is one of the better zines coming out of SoCal. Sloppy layouts, but very charming. This issue features the Gutter Snipes. (LH)
Renie / PO Box 1253 / Placentia, CA 92670

SCUMFUCK TRADITION #10 / $3.00 ppd.
5 1/2 x 8 1/2 - copied - 48 pgs. - German.
I have to say the cover is total cheese. Cartoons of Sexy Punk Rock Girls Sell Fanzines. It's funny, I don't remember this zine being so silly and sexist. Oh well, I can't read it anyway. (LH)
Ralf Hunebeck / Muhlenfeld 59 / 4330 Mulheim / W. Germany

OBSESSIVE EYE #1 / $2 ppd.
5 1/2 x 8 1/2 - copied - 40 pgs.
For two bucks, this is a steal. Lots of interesting things to read here. Mostly introspective, but always well written. Some music bits too mostly covering post-punk type stuff. Good job. (LH)
59 Firs Ave. / Cowplain, Portsmouth / Hants. P08 8RS / England

ANOTHER BOMBSHELL #3 / $2 ppd.
8 1/2 x 11 - copied - 50 pgs.
Nifty full color cover. You know, I'm not really into the straight edge thing, but the zines sure kick butt. This one is really cool with great articles on Earth Day, Apartheid, etc. The "complaints" bit is really on the mark too. Lots of interviews, but the best is at the end when the editors interview themselves to let the readers know exactly what they're about. Not my scene, but very cool. Great stuff here. (LH)
6608 Woodstream Dr. / Seabrook, MD 20706

ANOTHER PAIR OF SHOES #3 / $1 ppd.
5 1/2 x 8 1/2 - copied - 20 pgs.
Well, this sure is a nice little zine. A couple o' quaint interviews with Green Day. Also a rare interview with Fugazi. Interesting editorials as well. Certainly worth a buck. (LH)
2121 Hennepin Ave #203 / Minneapolis, MN 55405

AOC #9 / 50¢ ppd.
5 1/2 x 8 1/2 - copied - 28 pgs.
I can't believe I've never seen this zine before. Two really good interviews with Sofa Head and Dissent (who generally have a lot to say). Lots of other good content with personal and political stuff. I like the way they do reviews as well. Cool. (LH)
PO Box 187 / N. Hw'd, CA 91603

BEN IS DEAD #10 / $1.00 ppd.
8 1/2 x 11 - offset - 40 pgs.
It's hard to believe Darby's is already on her tenth issue. It keeps getting better and better with this one being the best. Provocative cover with lots of good features. Strong record review section and comprehensive live reviews. Clean layouts and lots of interesting reading. Cool interviews with Ethyl Meatplow, Crash Worship, Young Godz and Killdozer. Hot shit. (LH)
PO Box 3166 / Hollywood, CA 90028

SERAPHIM #1 / $1.75 ppd.
8 1/2 x 11 - offset - 20 pgs.
A zine from Hawaii! Makes me homesick, but it makes me really happy that there's something active going on. Only one interview with some band called Marshmallow Overcoat (which is kind of weak). But there's lots of good spirited information about underground publications. Fun. (LH)
Irene / 98-1288 Kaonohi St. / Aiea, HI 96701

NOT FOR THE WEAK #1 / $1 ppd.
8 1/2 x 11 - copied - 28 pgs.
I hate to say it, but the cover is pretty funny. Lots of interviews. Some good (the Radicts). Some kinda stupid (Sick Of It All). Not as tough as I thought it would be. But any zine that has photos of someone rolling a joint on a Bold record cover is cool. (LH)
36 Newell Pl. / N. Arlington, NJ 07032

PRODIGY #2 / $1.25 ppd.
8 1/2 x 11 - copied - 28 pgs.
Two pretty old interviews with Dissent and Fugazi (but still valid none the less), another interview with a band called Brutal Personal, record reviews, some drawings, etc... (JC)
109 Rhum Place / Garner, NC 27529

STIS SKIES TOY B-23 #2 / $4.00 ppd.
6 x 9 - offset - 82 pgs.
I can't read it and I'm not even sure if this is the actual title. It's pretty darn big and glossy. Mostly music coverage in one form or another. None of the bands really jumped out at me except for X-Mal Deutschland, the Residents and the Adolescents. I think it comes with a record or something too. (LH)
PO Box 74239 / 160 00 Athens / Greece

RAISING HELL #22 / $2.00 ppd.
5 1/2 x 8 1/2 - copied - 38 pgs.
When I used to think of UK zines I used to always think of Problem Child, 11 Years On and Raising Hell. Well, the first two are gone. But Ben keeps putting out one hell of a publication. Great views and reviews along with some pretty interesting interviews with Godohhhoea, Force Fed and Contropotere. Essential. (LH)
Box 32 / 52 Call Lane / Leeds LS1 6DT / UK

STUBO / no price listed.
8 1/2 x 11 - offset - 56 pgs.
From the person who brought you Vision, Carry Nation, and Visual Discrimination comes... "Stubo - the Cat With No Paws"? Yes it's true. A bunch of really cute comics about a cat and his trials and tribulations. I think there's usually some sort of moral to all these stories as well. Gee, guys, I didn't know you had it in you. (LH)
Nemesis Records / 1940 Lakewood Blvd. / Long Beach, CA 90815

DEAD BORING #2 / $1 ppd.
8 1/2 x 11 - copied - 52 pgs.
Interviews with UK Subs, Black Belt Jones, The Man Band, and a couple of zine editors, weird little comics, Toledo scene report, reviews... Kind of sloppy, but the intent is there... (JC)
4487 290th / Toledo, OH 43611

SNEAK ATTACK #1 / $1.50 ppd.
8 1/2 x 11 - offset - 28 pgs.
Straight Edge fanzine with 4 Walls Falling, Set Staight, Mad Dog, and As it Stands, reviews, etc.
Not bad, and a good effort, but I find it kind of hard to get into the 100% Male thing that this portrays. If that doesn't bother you you'll probably like this. (JC)
JJ Garfinkel / 4 Cromwell Ct. / Newport News, VA 23606

ABSOLUTELY ZIPPO #13 / 25¢ + 3 stamps
8 1/2 x 11 - newsprint - 32 pgs.
Another East Bay adventure with columns by Lawrence Livermore and Aaron Crimpshrine,
comics, rambling, Bay Area scene stuff... This gets better with every issue, though there's sort of a questionable article on abortion in this issue (done by a contributor)... (JC)
550 Mann Dr. / Pinole, CA 94564

DISOBEY # 5 / $2 ppd.
8 1/2 x 11 - copied - 42 pgs.
Though kind of sloppy graphically, this is an otherwise great zine, and it's obvious a lot of time and effort was spent on it. Tons of interviews (Libido Boys, Nausea, Bazooka Joe, etc.), tons of zine, record and show reviews, recipes, editorial / info pieces, and a cool article on grocery bags. (JC)
Wendy and Dale / 3739 Oak Glen Dr. / Newbury Park, CA 91320

EXEDRA #1 / 75¢ ppd.
8 1/2 x 11 - copied - 24 pgs.
Journal collection of writing / thoughts on various woman / people related topics (i.e. no band interviews or reviews), including feminism, an interview with an animal rights activist (on veganism and other related issues), great poetry, tons of information, and a lot of time and thought. GREAT first effort, and I hope they keep doing it. One of my favorite things in a long time. (JC)
Kim and Sonia / 2243 Ashby Ave. / Berkeley, CA 94705

TOO FAR #9 / $1 ppd.
5 1/2 x 8 1/2 - offset - 24 pgs.
This is another really great zine dealing with women's issues, and another one of the best things I've read in a long time... Editorials, facts / statistics, interviews with Ian MacKaye, and Wendy-O (going beyond the typical interview topics / situations), poetry, an article on Lydia Lunch, etc. Get it... (JC)
Adrienne / PO Box 40185 / Berkeley, CA 94608

TASTE OF LATEX quarterly / $3 ppd.
(mention MRR and send a statement that you're over 18)
8 1/2 x 11 - newsprint - 32 pgs.
Labeled "A Sexual Smorgasbord," this is a collection of erotic photos / art / writing. Interview with Kate Bornstein on the topic of gender roles, fiction, an interesting editorial and poetry. (JC)
PO Box 460122 / San Francisco, CA 94146

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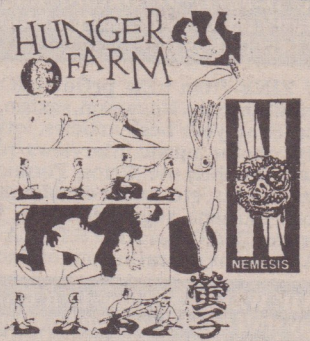

WATCH "FISHWIFE" AND "HUNGER FARM" MAKE FUGAZI STAND UP AND TAKE NOTICE, WATCH "OLIVE LAWN" MAKE SEATTLE SEEM UNIMPORTANT AND MC5 ENVIOUS. WATCH "ONCE AND FOR ALL" PROVE YOU DON'T HAVE TO RIP OFF THE CHILE PEPPERS AND BAD BRAINS TO MAKE A GOOD RAP+HARDCORE RECORD. THESE RECORDS ARE $3.50 EACH OR ALL FOUR FOR $13 LUCKY DOLLARS, OVERSEAS $5 EACH OR $18 FOR ALL FOUR. SEND CASH OR MONEY ORDER TO ZED RECORDS 1940 LAKEWOOD BLVD. LONG BEACH, CA. 90815 U.S.A. Thanx Nemesis coming SOON → HUNGER FARM PT. 2 OLIVE LAWN PT. 2 AND LOTS MORE...

CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX- CASH ONLY!!!

SELLING MY RECORD, tape and t-shirt collection from 1962 to the present, all kinds of music, from folk to punk. Please send me your want lists. Bob Farrington, 7 Florence Dr., Clark, NJ 07066.

PSYCHOTRONIC T-SHIRTS, cannibal girls, Charles Manson, slasher movies, medical disasters, S&M ads, bondage, Ted Bundy after execution, Weekly World News, Texas Chainsaw Massacre and more! Over 120 designs. For catalog, send $1 to Mutilation Graphics, 3765-B Oriole Ct., Shrub Oak, NY 10588.

ADRENALIN RECORDS Mail Order: Hardcore, thrash, punk, noise. Send SASE (UK), 2 IRC (rest of the world) for massive list. Adrenalin Records, PO Box 10, Earl Shilton, Leicester LE9 7BX. England.

HARDCORE, STRAIGHT EDGE, noise, new wave. Limited editions, color wax, promos, etc. Send two stamps for biweekly list, one stamp for each additional list. Goldmine readers need not respond. Vinyl Ink, 955 Bonifant St., Silver Spring, MD 20910.

FUCK THAT SHIT! This is punk! Straight Time Production is back! Send me you address and I'll send you the latest catalog. Write to Roger Armstrong, 8605 N. 59th Ave #2009, Glendale, AZ 85302.

BANDS WANTED for animal rights benefit compilation tape, (free tape to bands sending tapes & interview in Screaming for Change zine) Send tape and info to A.Ryder, 343 Newcastle St, Longport, Stoke-on-Trent, ST6 3RP. All proceeds to North Staffs Animal Rights Collective UK.

KISMET HARDCORE/NO THANX split studio cassette. "Vicious thrash with slower & super fast bits all with fucking angry vocals" - MRR #84. $4.00 Profane Existence, PO Box 8722, Minneapolis, MN 55408 or $4.00 Still Angry, 283 Roncesvalles Ave, Toronto, Ont, M6R 2M3, CANADA. £1.50 UK, £2.00 Europe, Steve D-Fekt, 57 Oxford Rd, Basford, Newcastle under Lyme, Staffordshire, ST50PZ. (ALF benefit tapes)

NEW ZINE from nEw prOdUctIOns will be contribution only. No racism, sexism, or fascism please. Send your best: articles, letters, prose, poetry, photos, music interviews/reviews, are (drawn, graphic) etc. Price, Format, Printing Arrangements, etc. under consideration. Send all contributions, suggestions, etc. to Dirk c/o American Red Cross APO S.F., CA 96301. We are Americans operating out of Seoul, Korea.

HOWIE WALLEN/Alone In A Crowd - Send out my stuff now! If you can't remember, it was a long sleeve Insted shirt and a Wide Awake 7". I'll be waiting, but not for long! Bryan, 317 Woodbridge, Grand Blanc, MI 48439.

SAVAGE FURY FANZINE would like to thank all the bands and fanzines that have sent stuff to us. Underground people out there that want to see a fanzine that's really cool, please send everything to us at: Savage Fury Fanzine, 22 Westbank Expressway, 2nd Floor, Gretna, LA 70053 Attn: Roger Toups Jr.

I NEED STUFF! for fanzine soon to be coming out in the underground scene. We need band interviews, demo reviews, personal ads, and local and non-local scene reports. All contributions will be recognized and appreciated. All letters answered promptly. Please send correspondence to: Savage Fury Fanzine, c/o Roger Toups Jr., 22 Westbank Expressway, 2nd Floor, Gretna, LA 70053.

HEY ALL YOU MOSHERS, thrashers, skinheads, headbangers, hardcores, etc. who want to advertise in a new fanzine, including personal ads, to be out soon! Need band interviews, artwork, letters, and personal ads for the zine. Send 'em quick! Send all correspondence to: Savage Fury Fanzine, c/o Roger Toups Jr., 22 Westbank Expressway, 2nd Floor, Gretna, LA 70053.

IF YOU WROTE TO Savage Fury Fanzine, and didn't receive a reply within 2 weeks, then we didn't receive it. We had a problem with our address. If you who had written to the old address, please write to us at our new one. Savage Fury Fanzine, c/o Roger Toups Jr., 22 Westbank Expressway, 2nd Floor, Gretna, LA 70053.

WANTED: CRASS (not 'Penis Envy', 'Stations...' or 'Best Before'), Peter & the Test Tube Babies, Meatmen, Personality Crisis, Blitz, Angelic Upstarts, Kapt. Knives & Knickerbocker Trio, Conflict, Exploited... Write anyway! Lorri, 4487 Gingerwood Ln., Stn. Mtn., GA 30083.

FEMALE FRIEND INTO 7 Seconds, Fugazi, Outright, Forced Down, Minor Threat, Uniform Choice, Gorilla Biscuits, Face First, L-7, Nirvana, Mudhoney, Dumt, Poison Idea, Subvert, Youth Brigade, Youth Gone Mad, and much more. Write if you care about unity, human and animal rights. Don't write if you're a fascist, hate filled nazi. Meagan, 6311 Commercial Ave., Everett, WA 98203.

THE BAND IS 10:07 - The EP is 'Spackle And Grout'. Everything you've ever heard about it is true - which is nothing - so get it and find out. Bellevue's finest (and only) pop-punk. This is not Sub-Pop! Pressing of 700. $3.50 ppd. cash or money order to Dave Larson c/o Excursion, PO Box 3103, Bellingham, WA 98225.

FORE SALE: Ish #1 of The Upstart skazine. Interviews with Ganster Fun, The Toasters, Bigger Thomas, The Mighty Mighty Bosstones as well as reviews, opinions and columns. Send $2.00 to The Upstart c/o Deidre, 330 Bainbridge #37, Philadelphia, PA 19147.

JUGHEAD in the Chicagoland area. Finally found out what your name is but now I can't find you. I don't know what I want from you but you caught my eye. Want to have pizza with me sometime? "P. Jones", PO Box 4326, Wheaton, IL 60189-4326.

LOOKING 2 LEARN: polit, social, environ, sex. What & Y do U believe? Vegan, gay/bi, witches, S/E, punk, commie, fascist, conservatives, anti/pro choice, other groups: Explain yourself, you might just get a convert. Broaden my mind. Cary Fox, 29 Tibet Dr, Carmel, NY 10512.

ATTENTION BANDS! New label in Portland seeks punk, industrial, psychedelic, folk, and other alternative music. Emphasis on positive message and Northwest artists. Send demo kit to: Rainforest Records, attn: A&R, 8855 Holly Lane, #110, Wilsonville, OR 97070.

OI? I am looking for records and 7"s by the following bands: Blitz, Menace, Cocksparrer, 4-Skins, Last Resort, Business, Upstarts, etc. Any interviews or photos also welcome. Send me your lists and prices. Richie, 37 Touchstone, Lake Oswego, OR 97035.

GARAGE THRASH BAND, D.T. and the Shakes needs help for their tour this fall in support of their new album, "Masquerade" ($6 ppd) Write to: Impact Records, 3208-17th St N.W., Washington, DC 20010.

RARE 7" AVAILABLE - singles, EP's, send me your wants. Dagger Tape comp - "Mommy Musn't Know". 90 min blistering HC, $4 ppd, cash only. New Wave Records, Mystic, quit ripping off bands! Dagger, PO Box 380152, E.Hartford, CT 06118.

I HAVE Agent Orange - "Secret Agent Man" 7" autographed on clear vinyl limited invisible records. Discharge - "Warning, Her Majesty's Government..." & "Grave New World". Exploited/Anti-Pasti split 7". Send bids to: Ian, 3451 Highridge Rd, Lima, OH 45805.

7" AUCTION: Prices are minimum bids. Adolescents - Reality $30, Beaver (pre-GI) $40, Black Flag - Licorice Pizza $25, Dehumanizers - Bunnies $25, DI - Don't Do It $25, Gang Green - Skate $25, Impatient Youth $25, Misfits - Invasion from Mars outtakes $35, Neos - Martian $35, Skrewdriver - Built Up $25, Youth of Today - Eyes $45, Avengers 12" $30. Bear, 639 Coventry, Kensington, CA 94707.

QUENTIN! As in San Quentin: "Suicidal" the girl with your hat is looking for you. Are you still alive, I've heard hundreds of stories where you may be, but...I'm just curious no real reason, just care. I guess I did get a great hat out of the deal. Write me! Xavia/Suicidal: 1628 Doris Ct, St.Helens, CA 94574.

BIG CHIEF WANTED - Brake Torque (green) $10 (purple) $7, Get Down and Double Check (green $6, (SubPop) 45 $8. All prices American funds. Also want live tapes and video. Write - "Big Chief Trent", 946 Rankin Ave, Windsor, Ont, N9B 2S3, Canada.

FOR THE LAST TIME before I burn them and the first two 10,000 Maniacs LPs, "Secrets of I Ching" and "Evening in Torpor" both for $115 or best offer. Send SASE for 7" post-modern list. J Nelson, 106 St.James Pl, Glenolden, PA 19036.

YO LOOK! Phill band Choke has a new 5-song cassette called "In." The music contradicts traditional descriptions. Intense is the best description. If you want to hear something new and fresh send $3.00 to: Choke c/o Josh, 8212 High School Rd, Elkins Park, PA 19117.

OPEN ZINE #3, out now. Free but please send stamp (or quarter) for postage. Animal rights, environment, Sons of Ishmael interview, Edgewise interview, comix & more. Open Zine, PO Box 482, Paoli, PA 19301.

OPEN ZINE #4, now in the works for a fall release. Looking for artwork/comix with humour/sarcasm/insight (no racist, sexist, etc. shit) Not too large either, as zine will serve as sleeve to limited edition flexi. Thanx. Open Zine, PO Box 482, Paoli, PA 19301.

HOW ABOUT MORE personals about individuals (yeah you!) and a lot less of the capitalist record selling ripoffs. Get to know each other. @. Greg.

ARTIST interested in doing artwork for punk/HC/ Thrash bands in the L.A. and O.C. area. Style is sort of like Pushead. Call (213) 826-8216 or write Quinn at 1557 Carmelina Ave, Los Angeles, CA 90025.

RASTACORE COMPILATION LP still needs hardcore/punk rock bands that play reggae. Bands so far include: Section 46 (Canada), Agent 86 (DC), Funky 13 (AZ) and Vertebrae (NY). Interested in hearing from NYHC and UK/European bands. European licensing deal in the works. Send demo/ info to: Mike Briggs/Agent 86, PO Box 70354, Washington, DC 20024

CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX- CASH ONLY!!!

WILL TRADE F.U.'s - "Kill For Christ" 12" and $10 for F.U.'s - "My America" 12" or U.S. Chaos - "We've Got The Weapons" 12". For sale - Minor Threat - "Out of Step" 12" 2nd press (no color bar on front photos of each band member on back.) Crippled Youth 7", Aware 7", Wide Awake 7". Spike, 2517 White Thorn Ln, Waxhaw, NC 28173.

SKINHEAD GIRL wants to hear from Skins and Mods around the world. Interests include ska, oi, hardcore, tattoos, road trips and skating. "If the kids are united they will never be divided! No nazis. Steph, 1506 39th Ave NE, Minneapolis, MN 55421.

EASTERN EUROPE! 2 Americans aiming for Poland, Czechoslovakia, Romania, Yugoslavia, Albania, Germany, USSR October-ish. Want to meet people! Into DC, East Bay punk and punk/hc from your area. Have US/UK punk/HC for tape trading. Speak Russian, German, some Czech, French. Please write! Want info on gigs, squats, cheap accomodation. Christy, 1st Floor Flat, 4 Oakland Rd, Redland, Bristol, BS6 6ND, England.

FOR TRADE: Insted LP (test pressing), United Mutations "Kyoki" (blue) 7", Mudhoney/ Melvins split 7"(500), Rapeman "Inky" 7"(2500), CroMags 10" (1500), Gorilla Biscuits (yellow) 7", Urban Waste 7", Ignition "Anger Means" (blue) 7", SSD live 7" (200), Turning Point 7" (first press 1000). Wanted: Siege "Drop Dead" 7", ENT live LP, Gism any, Infest 7"&12", Make War Not Love LP, Confuse flexi 7". Anthony, 205 Washington Ave, Haddonfield, NJ 08033.

WANTED: GenX 7"s, Misfits anything, live tape traders, SNFU rarities, Descendents "Ride the Wild" 7" on Orca, any Metallica pic discs. Call or write: Trevor Waddell, 221 Guelph cres, Saskatoon, SK, S7H 4P9, Canada. (306)373-7896. P.S. Any good tours here would be greatly appreciated.

WANTED - Misfits/Samhain boots, lyrics (especially Unholy Passion lyrics) and any other items. Glen Danzig fans please write. Send lists (No fuckin' auctions) to Sebastien Gaudet, 2117 Chambly, Montreal, QC, H1W 3J3, Canada.

VIDEO for sale or trade: Have 100's to choose from: Samhain, Misfits, Fugazi, Rollins, Gwar, Skinny Puppy, Big Black, Pussy Galore, Buttholes, G.G.Allin, Ramones, Slapshot, Cramps, Mentors, Danzig, CroMags, Mudhoney, Suckdog, Iggy, Pandoras, Plasmatics and many more. For complete list, write to Merle Allin, 298 Mulberry St, #7D, NY, NY 10012. Also have cult & horror films. Enclose your list.

1000'S OF TAPES for sale. $4(US)/$5(rest) approx 90 min. Including Napalm Death in Japan 2 shows, Heresy 2 shows in Germany, Y.O.T. in Europe 2 shows, SSD/DYS split live tape & more. Info=stamp, list=$1/I.R.C. Write Grinding Peace c/o Dave, 3333 Brighton St, Phila., PA 19149. Grindcore bands write for my comp tape!

UP FOR BID: Misfits - "Halloween" 7" mint condition with lyric sheet. All original, not a bootleg. Send bids to: Spike, 2517 White Thorn Ln, Waxhaw, NC 28173.

TRADE ONLY! NYHC "Together" (gold), Minor Threat "Buff Hall" (tye dye), Wide Awake (1st press), Bold 7" (orange), Unity "You Are One" (1st), YOT "Can't Close" 7". Many more. I'm looking for any Misfits, Samhain non boot. Write to: Chris, 109 Westchester Blvd, Kenmore, NY 14217.

WANTED: Fix - Vengence 7", Vile - Solution LP, Deathwise 7", Joneses 12" Criminals, Ultraman 7", Bad Religion (orig) 7", Misfits/ Undead NYC Mayhem 7", Dresden 45 7", Violent Children 7". Trade: Deadbeats 7", Avengers 7" (crucifix), Minor Threat (orig) Worst 12", Fatal Rage 12", FU's 12", A.O.F. 1st LP & 7", Y.Y.Y. 12", FU's 7" (boot) ask for list. Write to: Henk Smit, Middenweg 13B, 10Q8 AA, Amsterdam, Holland.

POISON IDEA RECORDS. I have multiple copies of everything. Sell for best offers. Minimum offer: $15. Consider trades for DOA 7"s or rare NY hardcore. Also have most SubPop titles. J.Reynolds, 1036 Howard St, Salem, OR 97302.

NORMALCORES, SE, Punx, skins, etc. I don't care who, write me. 18-male into SNFU, Doughboys, Agnostic Front, DYS, etc. Especially a Calgarian to inform me on gig dates. JK Moberg, Banff Springs Hotel (staff), Box 960, Banff, Alberta, T0L 0C0, Canada.

FINALLY, BLATANT YOBS, the most ultimate slamming hardcore band from Holland is coming over for a U.S. tour in May 1990. Still need some more gigs or addresses of gig places to send artwork and demos to. All positive mail to Blatant Headquarters, Pelikaan 310, 2171 PM, Sassenheim, Holland.

THE PLASMATICS! GETTING on your nerves? Well, it depends on you, cos I'm still lookin' for Meet the Plasmatics 12", Butcher Baby + Dream Lover 7" on Vice Squad Records. It just can't be that no one has got any bulletins about them, and there must be radio shows and live tapes too. Hope to hear from you soon. Matthias Köpfer, Hurstweg 46a, 7800 Freiburg, West Germany

INTERMUSIC IS THE Yugoslavian first private export and import co. willing to distrubute lots of independent world's music. A catalog is available for 1 IRC or $1. We need you bands, labels, stores, to represent you in this area worldwide. Cheers. Write now: Intermusic, Strahinica Bana 43/2, 11106, Beograd-Yugoslavia. Tel: 38-(0)11-182854, ask for Gvido or George.

NO MORE MISFITS "Cough Cool Compilation Cassettes" are being filled—please stop sending orders! Any orders received at the Florida address will be returned to you, with everything you sent enclosed. Sorry!

TORN SCROTUM - Propaganda for Cultural Terrorism! We need distributors and advertisers. Write for low ad rates and wholesale prices. Single copy $2.50 ppd. Get it while it reeks. T.S., PO Box 293, Welland, Ont. Canada L3B 5P4

ADCOMP CUSTOMERS! Deadline for ADCOMP volume 1 has been upped to Oct. 1. Ads must be in by Sept. 15 (not Aug. 15). Due to high demand!

FREE CLASSIFIEDS ASSHOLE! Why not send one in? Torn Scrotum is art, poetry, news, fiction, delustional waste.., $2.50 per copy ppd. T.S., PO Box 293, Welland, Ont. Canada L3B 5P4

WANTED: TAPE TRADERS into Flipper, Frightwig, Wipers, Hellcows, U-Men, Godflesh, Terminal Cheesecake, Drunks with Guns, Bullet LaVolta, Birthday Party, Lubricated Goat, King Snake Roost and any SubPop-Amp.Rep-C/Z-SST-T&G recs. Your list gets mine. Anything to Dirk B./ Schepenhuisstr. 66/ 8548 Rollegem, België

HEY TOURING BANDS: I belong to the group responsible for booking and putting on shows at my college. I am very interested in getting more varied and different types of hardcore bands from across the country to play. I want to start compiling lists of booking agents, bands, etc. I really need names, connections, etc. So bands, agents, etc. please write! See "Book Your Own Tour" for more info. My address is Jen, 3 Eastern Ave, Northampton, MA 01060. After Sept. 1 it is PO Box 1163, Hampshire College, Amherst, MA 01002

BOOTLEGS! Antidote - "Thou Shalt Not Kill" 7" #d of 400, SSD - "The Kids Have Had Their Say" live 7", Project X - "Straight Edge Revenge" live 7", SSD - "The Kids Will Have Their Say" 12", Negative Approach - "Tied Down" 7", Gorilla Biscuits - live 7". All 7"s $8 ppd US, $10 ppd for., all 12"s $15 ppd US, $22 ppd for. Cash only please. S. Nelson, 1206 E. Pike St, Apt #565, Seattle, WA 98122-3918.

WITH AUTHORITY - 7 inch "Feel The Patin" out now! 1st 300 pressed on red vinyl. 5 killer tunes totalling 10 minutes of hardcore. $4 US/ Canada, $5 in Europe, $5.50 Aus/Japan. Dave F.H., 516 N.Grant, #8, Bloomington, IN 47408. (After Aug 15)

HELP! I'm 16, punk, female, and stuck in suburbia! Like Doggy Style (the band!), All, Descendents, Mucky Pup, some HC, intelligence, fun, humor... Please write - or I'll rip your lungs out! Promise I'll reply! Jessica, 61 Midgewood, Boardman, OH 44512.

BLLAAHHH!! Your contributions could help us, so send them dammit! Also, send us any zines, tapes, or records and we'll review them. All contributors will be loved and cherished by us... X Y Zine, 711 Menomonee Ave, S.Milw., WI 53172.

IT'S ONLY A MEASLEY buck and a half! X Y Zine number two out now! Interviews with MDC, NOFX, GO!, Impulse Manslaughter, Chemical People, The Earls, Demise, and L.S.D. Plus a whole lotta other fun stuff. Only $1.50 ppd! X Y Zine, 711 Menomonee Ave, S.Milw., WI 53172.

HELP! I'M STRANDED on Mars! Just another X Y Zine gimmick. Number two out now, only $1.50. Interviews with MDC, NOFX, Chemical People, GO! and a few other bands. Send any contributions to us, too... X Y Zine, 711 Menomonee Ave, S.Milw., WI 53172.

CHICAGO'S WEIRDEST band would like to be on your compilation. We play diverse, absurd music. We have real witty, oftime political lyrics and a great sense of humour. Do you want us. Call (708)848-6977. Leave brief message. Luv, Pootly Nautch.

TEXAS HC 'ZINE' "Crossed Out", #1 out now- reviews, cartoons, opinions: government censorship, racism and straight edge. $0.65 ppd U.S. $1.00 elsewhere. Bands needed for next issue! Send material for a sincere review- help us to help you! Travis, 25030 Breeze Oak, San Antonio TX 78255.

LOOKING FOR PEOPLE in Utica, NY area. I am transferring to school up there this fall and would like some contact with people in the scene. I'm 19, do a zine, am into all kinds of alternative music and need friends up there! Please write Bob Conrad P.O. Box 7952 West Trenton, NJ 08628.

ASPIRIN FEAST IS now accepting all hate mail. We have tapes $3, shirts $6, free shit. PO Box 95492, Seattle, WA 98145-2492

CLASSIFIEDS

40 WORDS $2, 60 WORDS $3 MAX. CASH ONLY!!!

HEY YOU! I'M LOOKING for live and rare recordings by the Cramps, Rollins and more. Your list gets mine. All letters answered. Tape traders welcome. Mike, 12412 Stirrup La, Bowie, MD 20715. Hey Lisa, thanks again!

FRENCH KISS MY asshole dickheads! 24-year-old, nihilistic male into GG Allin, Charles Manson, punk, scum rock, drugs, hard liquor, the Occult, kinky sex and horror movies seeks correspondence with any and all people who have a "Society: Fuck off and Die" type attitude. Write to Ian, 734 Ave B, Redondo Beach, CA 90277

MUTILATION AND DISMEMBERMENT - Reaper's Harvest, a new bi-monthly horror magazine, wants you! We publish the unpublishable and unpublished. Gore-filled art seriously considered. Hardcore and thrash bands, send demos for honest (and free) review. Send an S.A.S.E. to Reaper's Harvest, PO Box 18172, Philadelphia, PA 19116. P.S. David Kramer, executive editor, seeks Vampira for inspiration. I'm thirsty, write soon.

WILL TRADE MISFITS "Beware" original UK 12" EP in excellent condition for eight current CDs. No rip offs. Write for info. Paul Grivas, 32 rue des Blancs Manteax, 75004 Paris, France. Phone (161) 48.04.31.75.

TAPE TRADERS NEWSLETTER now available! Issue #1 has 80 audio/video tape traders classifieds: punk, metal, ska, industrial, etc. Classifieds are free, 40 words maximum. Newletter is $1 ppd (cash or two IRCs) to: Patt, 288 Highland St, Worcester, MA 01602

TAPE TRADERS: YOUR list gets mine. Want Black Flag, DKs, Pogues, Joy Division, Violent Femmes, TG, PTV, NWW, SPK, Z'ev, NON, Coil, Anarchopunk, Chumbawamba, Culture Shock, Ex, Oi Polloe, Reggae. Live/studio/interview/demo. Patt, 288 Highland St., Worcester, MA 01602

DAWN IS UGLY (political, social, music zine) #1 and #2 out now. $1 each ($1.25 overseas), $1.75 for both ($2 overseas), or equal trade. Ads $2 for 1 issue, $5 for 3 issues (prices include zine) or free ads in exchange for same in yours. Free classifieds. Send contributions: DUI, S. Archer, 7 Creek Rd, Camp Hill, PA 17011.

I LOVE BIRDS, butterflies, and all of natures beautiful gifts. I hate racism, sexism, and my ex husband. I am a voluptuous, earthy, intelligent, anarchistic, sensitive, 22 year old womyn. Sometimes when I look at all the things going on in this world, I feel so alone. Do you notice all the beauty, and sorrow as well? Please write me, Joey St. Sauver, 1528 Grand Ave. #2, St. Paul, MN 55104

NOT YOUR BITCH #4 is out! Anarchy, punk, feminism, and more. Come on men, support the womyn in the "scene", and you womyn out there, help support your sister's fight for equality and learn at the same time. Only 50¢ and a stamp to 1072 Dayton Ave., St. Paul, MN 55104

ISSUE #1 of 'Ashes To Ashes' is now out and ready to corrupt. It's out for $1 and 2 US stamps. Do your share and get it. (Still taking contributions), send to Kristin Bunyard, 3315 21st, Lubbock, TX 79410. Call Kristin (806) 7990-324

REST IN PEACE MELANIE. 3/13/89 to 5/31/90. Not Your Bitch #4 is lovingly dedicated to our niece, daughter and friend. Please help us out, 50¢ and a stamp to 1072 Dayton Ave., St. Paul, MN 55104

NOW OUT!!! "Coloring In Peacetime... A Coloring Book For Adults". This 20-pager features work by GG Allin, Charles Fleischer (voice of Roger Rabbit), Ace Backwords, Joe Genaro (Dead Milkmen guitarist) and Daniel Johnston for only $4 ppd. Comes w/free crayon. Due to the nature of a few pages inside, a signed statement must accompany your order, stating you are over 18. All checks/money orders payable to Charles Bernstein in care of: Protest, PO Box 5008, Evanston, IL 60204-5008.

ELVIS ROY - How long will you continue this charade of being a disappointment? Fact is you no longer have a band and can't put one together. I'm sick of the death threats, slashed tires and your whining tirades to everyone in the business. Fuck off you talentless slouch. T. Rick Insult, ex-Insults, Disappointments, 1223 Terrace #2, Muskegon, MI 49441

VIDEO! LOTS of good stuff. Young Gods, Sick of it All, Rollins, Psychic TV, Meatmen, Laibach, Cramps, Assuck, Fugazi, Gorilla Biscuits, Misfits, GG Allin, Pogues, Ramones, Rest in Pieces, Skinny Puppy, Thunders, Warzone, YOT. SASE for list. P. Demattia, 8 Haddon Rd., Hewitt, NJ 07421

JAPANESE COMICS & videos: Including the notorious Rapeman. Send 3 International Reply Coupons (you get 'em at the post office) for a complete list. Send to: Mykel Board, #301 Hoyconfolt Sobudai, 3-4774-153 Sobudai, Zama-shi, Kanagawa 228, Japan

HARDCORE FREAK needs people to write to. I'm 23 male into anarchy, animal rights, strange poetry, books and people. Musically Sonic Youth, Fugazi, DK's, Gorilla Biscuits, DOA, Poison Idea, anything that's good. Eddie McDonald, 30A Barnard Road, Battersea, London SW11 1QS. England.

COMICS AND ART is highly appreciated by the cool guy who does Carter zine. Bands and zines-Ads are free, not because this is a cruddy zine, but because I'm such a darn nice, and nifty individual. Send your stuff to Carter zine 1239 N.W. 22 Ave. Miami, Fl. 33125.

TOO MUCH PRESSURE is turning me into a daughter again! Wish to relocate to Madison, Wisconsin (or Lexington, Ky.) Want to meet people. Somebody help me! Julie 242 Wisconsin St. Mayville, Wi. 53050.

GAY, OPEN-MINDED MALE, 28 friendly, laid back, honest, and intelligent, not into punk but curious and support of its culture, is seeking people to write and maybe meet. Richard P.O. Box 4642, East Lansing, Mi. 48826.

WANTED: A CONTACT for European house, acid and industrial dance music. Preferably in the Manchester/U.K. area. I'm a disc jockey in Los Angeles, CA and I'm not satisfied with the music available here in the U.S. Buy or trade. Ralph Muñoz/ 642 S. Evergreen Ave/ LA, CA 90023

RECORD AUCTION - Rare, colletable, limited vinyl on Dischord, SubPop, Touch&Go, Wax Trax. Also rarities from Naked Raygun, SNFU, Misfits, Minor Threat, Kennedys, Fugazi, Psychic T.V., Bad Brains, and more. Send 2 25¢ stamps for 5-page list to Auction/ 11900 N. Nebraska Ave #1/ Tampa, FL 33612

FREE! WELL, AT least close. A blank tape with return postage gets you a 60 min. comp. of the brashest underground bands. This is distribution so bands send your tape today. Cockstrong Produtions/ PO Box 851261/ Westland, MI 48185

A BIG APOLOGY to everyone I lost contact with or whose letters never got reponses - I've been away for a year, just got back and am getting my shit together. To those who sent $ or stamps for SOS, it's on the way. Better late than never... Rachel, SOS/ 202 Drum Hill Rd/ Wilton, CT 06897

CENSORED MUSICIANS, want to talk? I'm a free-lance journalist who writes for a major international newspaper and I'm currently writing a detailed article on underground/alternative music censorship. If you want to be included, please write a brief account and the easiest way I can contact you. I will answer all. Charles Berstein/ PO Box 5008/ Evanston, IL 60204-5008

MUSIC & VIDEO trading! Industrial, punk, ska, dub, etc. Esp. Mucky Pup, Gism, Neon Christ, Raw Power, Big Black, Feotus, Naked Raygun, Einsturzende, Buttholes, Cabaret Voltaire, Screeching Weasel... (and any Wax Trax, Nettwerk, NYHC bands). Send list and letter to Stephan Bugaj/ PO Box 2088/ East Hampton, NY 11937

CASH REWARD TO Australians. For facts write me. Free zines to anyone who sends me a S.A.S.E. I'm an altruist, straight edge, gemini, lefty brunette - so write me. Anyone want to do a compilation/co-op ad for MRR? Jovan/ PO Box 134/ Waynesville, MO 65583

TWO COOL GUYS, just handsome as all hell traveling to Europe in 1991 to street perform. Know where we can perform, stay or squat? Good sense of humor and no nazis! Into metal, synthpop and butt slamming - just kidding. Write Pat Cummings c/o PBB&B circus blue clown/ 8607 Westwood Center Dr/ Vienna, VA 22182

FOR SALE: The Mob "Upset the System" EP - $30, 7 Seconds "Skins, Brains, Guts" EP - $30, Minor Threat "Out of Step" EP (1st press) - $50, Poison Idea "Filthkick" EP - $20, Blitz "Never Surrender" 45 - $10, Ramones "Here Today..." 45 (Japan) - $10. Dan/ 1736 Summit Ave #305/ Seattle, WA 98122

RECORD AUCTION: Tooth and Nail comp. LP, Pussy Galore "Feel Good..." EP, Poison Idea "Pick Your King" EP (blue wax), Antiseen "Drastic" EP, Avengers "We Are the One" 7" (no sleeve), Husker Du "Ticket to Ride," N.M.E. 7". Barry/ 919 Porteous St./ New Orleans, LA 70124

GUITARIST FROM upstate New York: looking to form/join high energy music band. Need individuals ready for long-term commitment. Must be willing to go on the road, etc. Influence are many and I'm willing to relocate to a different part of the country. Jim/ PO Box 25182/ Rochester, NY 14625

TWO HOOSIERS starting a zine are searching for subjective articles or essays on any topic which will be matched with opposing articles and presented in a debate format. Original artwork, prose, poetry or anything will be accepted. All contributions will warrant a free copy. Send to Ian Schmutte/ 4190 N. Central/ Indianapolis, IN 46205

SCOOBY SNACK Productions wants your band's demo for upcoming comp. tape releases. Punk, hardcore, S/E, stench, whatever. Send your stuff! All bands who submit will be included and receive a free copy - guaranteed! Fuck that rip-off shit! Tape #1 "The Copernicus Revolution" will hopefully be out in Dec. Help make it happen! Send demos to Marc Hanson, 321 N. Deluth Apt. #4, Sioux Falls, SD 57104.

CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX- CASH ONLY!!!

VIDEOS - SMALL but significant list including Crimpshrine, Operation Ivy, Bad Brains, Ramones, All, Dinosaur Jr, Misfits and more. Also have lots of audio tapes to trade. Send me a list or call! Dave/ 11 Hickory Lane/ North Brunswick, NJ 08902/ (201)246-7696

FOR SALE OR TRADE: DOA - Hardcore '81 LP; DOA - Something Better Change LP; DOA - Right to be Wild 7"; DOA - Positively 7"; The Damned - Live Shepperton 1980 LP; The Cramps - Live at CBGBs 76/77 LP; The Cramps - After Dark (live) 2LPs; The Cramps - Dance of the Cannibles of Sex 7". Call Mark (318)478-2835.

YEAH OUT NOW on Old World Records: Crivits - Back With A Message EP, 8 songs from this definitive SE band in Holland. You can get it now, send $5 ppd to Old World Records, Jagerstr.19, 3150 Peine, W.Germany.

YOU WAITED 5 YEARS now you can get it: Diet Of Worms - Aren't You Hungry EP, 6 songs of raging HC from Oklahoma, send $5 ppd to Old World Records, Jagerstr.19, 3150 Peine, W.Germany.

STRAIGHT FROM THE HEART - South Dakota SE now on EP. A SE band with something to say. Send $5 ppd to Old World Records, Jagerstr.19, 3150 Peine, W.Germany.

I'M LOOKING FOR live audio tapes of Dead Silence, Neurosis, Jawbreaker, Desecration (AZ), Dissent, Again!, Warlock Pinchers, Operation Ivy and Crimpshrine. They can be of any sound quality whether it be recorded off boombox or a remote or whatever. And none of this "sell for a profit" shit! Fuck that. Send me your info: Marc Hanson, 321 N.Duluth, Sioux Falls, SD 57104.

FUCK!! I know you're out there somewhere. People very similar to me, interests dealing with the morbid, warped, bizarre and erotic. I'm always eager to explore. Write to Jason White, 2374A Kingston Rd, Scarborough, Ont, M1N 1V2, Canada.

FOR TRADE: Fear of God 7" + LP, Larm LP, 7 min of Nausea flexi, Patareni/Atta split 7", Crawl Noise 7", Sound Pollution/Rotting Christ split 7", Napalm Death Peel session, E.N.T. Peel session, Unseen Terror Peel session, Murphy's Law LP (green). Wanted: Underdog 7", Crippled Youth 7", Project X 7", Y.O.T. 7", Unit Pride 7"...Write to: Roman Amstutz, Tottikonstr.15, 6370 Stans, Switzerland.

WRITER LOOKING FOR ZINES and/or publishing companies to print my work. Humor/ Fiction/Opinions. No payment necessary, merely some $ to cover postage and a copy of the zine (for portfolio). For free samples and information, write Retching Fish Productions, C/o Jeff Andersen, 2306 Homer Drive, Burlington, Ontario, Canada, L7P 4T9.

HARDCORE VIDEOS: I have Swiz Go, Bad Trip, Killing Time, Upper Cut, Sick of it All, Gorilla Biscuits, Bold, Side by Side, Shelter (Ray Cappo), Inside Out Slapshot. Many more! Two shows for $15 plus shipping. Send address for complete list to: Edward Hill, 590 Bedford St., E. Bridgewater, MA. 02333 .

WANTED: ANY Rich Kids LP's, any Icons of Filth LP's or 7", anything by Martha And The Muffins, John Otway, Wild Willy Barret, The Cortinas, The Boys, The Rezillos. Also old Calif. punk like the Mutants, The Bizaros, Earthquake. Also anything by Sniff N The Tears. Send prices to Ed McCarthy, 26 Atlas Lane, Hicksville, NY 11801

ONLY LIVING WITNESS Demo out now, Discreetly sent in plain brown envelope (for those who read MRR and are ashamed to admit they like metal) lyrics included folks-Five bucks ppd. No Check-Money orders made out to Jonah Jenkins. Write Only Living Witness P.O. Box 1090, Hudson, NH 03051 USA.

LOOK AGAIN #2 STILL OUT- Cro-Mags, C.O.C., Maelstrom (Boston), Sam Black Church, and lots more. Reviews up the Ying Yang. Only 2 dollars ppd. We still need distribution-interested? Write Look Again, P.O. Box 1090, Hudson, NH 03051 USA.

SALE/TRADE: Dag Nasty live 7", Antidote live 7", NYC Mayhem 7", Neon Christ 7", Confuse "Death to a God" 7" (on Schism). Wants: ENT live LP, Graven Image 7", Pandemonium "Who the Fuck are You?" 7", Negative Approach 7", Melvins "Oven" 7", Process of Elimination comp. 7", Rumblepuppy 7"s. Write to: Stu, 2 Albion Rd., Scarborough, N. Yorkshire YO11 2BT, England.

HAVE FOR TRADE: Soundgarden 1st 7" (blue), Mudhoney 1st 7" (brown), Swallow 7" (gold), Blood Circus 7" (red), Fugazi (w/cool sleeve), Mudhoney/Sonic Youth 7" (clear), Nirvana 7" (#41/1000), DG & F Vol. 1 (black), Tereyaki Asthma Vol. 1, Cat Butt 7", Poison Idea "Filthkick" EP. I want Husker Du live tapes, rare vinyl or anything else. Send lists to Mark, PO Box 3032, Bellingham, WA 98227.

HELLO JAPAN - Want correspondence with Japanese skaters and hardcore punks. Also record traders from there would like to get Septic Death Japanese pressings. Any other stuff, flyers etc. So write you skaters or any body from there. Skip, 5308 N Granite Reef, Scottsdale, AZ 85253, USA.

SOMEBODY OUT THERE have an SNFU "Open Up Your..." shirt XL, good condition? How about the Fish also, any flyers, posters? Have rare SNFU for trade or buy for shirts. Also want 'Fish' LP on color vinyl. Skip, 5308 N Granite Reef, Scottsdale, AZ 85253. Thanks to Pushead and Pusmort for helping me out. P.S. Howdy, Tasha, Costa, Ken you wonderful people, you.

SHIT FOR SALE: None of this bid bullshit, this is straight down the line: Misfits "Bullet" 7" (originally g/fold black vinyl + insert) - $90. Warzone "Lower" EP - $30. Hard-On's, '89 giveaway EP - $25. Meatmen "Crippled..." - $20. Process of Elimination comp. 7" - $30. Prices in U.S. $$. Everything in mint/mint cond. Write to Bobby Mackaye, PO Box 103, Wantirna Sth, 3152 Victoria, Australia.

"FUCK THE WORLD" single by Rebel Rebel. Cyberpunk pop slam terrorism for the 1990s ala Sputnik, Pistols and Jane's. Send $2 for postage: Rebel Rebel/ 7510 Sunset Blvd. Ste #174/ Hollywood, CA 90046

ANARCHISTS, STUDENTS, poor people! Information on living really cheap and making money without a 9-5 job! No scams, nothing illegal, no bullshit! "Eat for 60¢ a Day" $2 ppd; "Make Your Own Booze" $2 ppd; "Weird Ways to Make Money" $2 ppd. Or send $1 (cash, check or m.o.) for our list of radical reports. Extreme/ PO Box 32812/ Minneapolis, MN 55432-0812

THE ABUSED - "Kill & Destroy" boot EP by the legendary New York HC band. Limited hard vinyl 7" containing 6 unreleased tracks. $10 U.S. ppd from Bootboy Records/ Postbus 104/ B-8500 Kortrijk/ Belgium. No cheques or I.M.O.s.

FREE TAPES! Buy 5 ppd tapes and get one free! Over 60 tapes from melodic HC to brutal grindcore. Send a stamp for catalog to Provocative Punk Productions c/o Mark Murray/ 1675 Vernon St #39/ Roseville, CA 95678. Support the underground!

HAVE JUST ABOUT ANY 7" or LP you'd want. Yeah, Discord, Sub Pop, Misfits, Staight edge-everything. Free from millianiare collector nerd to who ever sends the most interesting letter. Include photos, etc. c/o Snoogums PO Box 8223 Emeryville Ca. 94662. P.S. Baby, baby, baby...

ACTION FIGURE "ACTUAL SIZE" demo. Get it now before the censors take it away. $3 US. Or just write to me for stickers. Yo' Punx, circle this ad. California, Washington, Oregon bands that want to play in Reno Nevada (the land of prositutes and gamblers). Write to: Dave Wave, 6200 Meadow Cir. #104, Reno, Nevada 89502.

AUCTION- REST IN PIECES "My Rage" and 7" s, Crippled Youth, Swiz, and many more. Please send a s.a.s.e. to Dave 3405 Flint Hill Place Wood- bridge, Va. 22192 for complete list.

HOMOPUNK BAND PUTS OUT! Comrades in Arms 6-songs demo "Eary Warning" Out Now! $5 ppd. in North America; elsewhere add ICR's. 2261 Market #139 San Fransissy, Ca. 94114 USSSA. Get it girl!

SKULL SESSION FANZINE wants bands to put on comp. will get a free copy. Brad Mitchell 3187 Keynes Court, Mississauga, Ontario L5N 2Z7 Canada.

FOR SALE: NEW YORK CITY hardcore 1987 7"- send offer; Trusty 7"A Name to Dedend On" only a few left $3.50 ppd. Tim Lamb #8 Wingfield Cr., Little Rock, Ar. 72205.

FOOD NOT BOMBS benefit comp tape featuring Affirm Action, Agent 86, APPLE, Dekay, Dissent, Misery, Sockeye, more. $4 US/$4.25 Mex, $4.50 others. No checks. Money orders to D Cook, ATI, 12391 Rt 68, Bethel OH 45106.

BUY OR TRADE photos of various bands, punk and HC. Buy anything to do with Dead Kennedys, videos, live tapes, records, photos, posters, interviews and other stuff. Bekic Miroslav, Gocka 43/6, 11000 Belgrade, Yugoslavia.

DR. STRANGE RECORDS has over 500 rare, out of print, limited edition and colored vinyl. Punk records for great prices. X-Ray Spex, Dickies, Violators, Misfits and Disorder to name just a few. We also carry shirts, stickers, buttons and poster. For new catalog send $1 or 2 IRCs to Dr. Strange Records/ PO Box 7000-117/ Alta Loma, CA 91701

DRUMMER: INFLUENCES Conflict, Sick of it All, YOT, just about everything. Own transportation, serious, open to anything! And drug free! Eric (209)835-5580, after 5 pm, please leave message. Berkeley area.

AUCTION/SET SALE: Hardcore and SE, Crip. Youth clear, Revelation, DC stuff, Infest, Ignition 7"s, Wide Awake 1st, YOT "Can't" 1st, Straight Ahead, Token Entry 7" and 12"s, Turning Point 7". Send SASE to Bobby, 13003 Montpelier Ct, Woodbridge, VA 22192

LOOKING FOR LIVE tapes of Happy Go Licky, One Last Wish, Senator Flux, Vile Cherubs, Woneramaa, Fire Party, Fidelity Jones, Lungfish, Kingface. Also want to trade tapes w/ everyone. Dave, 728 Grove Ave, Southhampton, PA 18966.

CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX- CASH ONLY!!!

"NO NAZIS!" 24- band, 90-minute compilation cassette still available, featuring Insight, Inspector 12, Reality Control, Inside Out, Majority Of One and more. Includes 40-page lyric booklet. $4.00 postpaid, cash only or trade me your band's 7" or demo. Fuck racism, sexism and homophobia! Anthony/Ding Dong Ditch, 3120 Bloomfield Lane Apt. #1011, Auburn Hills, MI 48326 (new zip code)

RARE PUNK & HARDCORE for sale: Abrasive Wheels, Agnostic Front, B.G.K., CZD, Decry, F.U.'s, Freeze, G.I., Heart Attack, Jerry's Kids, Jerry's Kidz, L'A'RM, M.D.C., Necros, Neos, Partisans, Poison Idea, Septic Death, 7 Seconds, Ugly Americans, Youth Of Today, and many compilations. Send an SASE for list or call. Hal Roman, Apt. 3, 1026 N. Genesee Ave., Los Angeles, CA 90046 (213) 654-3203

DANZIG DEMOS: Includes "Trouble", "When Death", untitled songs, more. 11 tracks. Samhain Rock Hotel "first show" also 3 audio interviews - both $7 ppd. Flyers, interviews, videos, also for trade/sale. Drew, #9 Estates Lane E., Edwardsville, IL 62025. Phone (618) 656-6828

FOR TRADE: Minor Threat first two EPs, M.T.- Out of Step 12" (first press), S.O.A.-EP. All are unplayed!! NEED: Teen Idles, Youth Brigade- Possible, SSD-Kids LP, G.I.-Legless Bull. Patrik Jonsson/ Ekgatan 12A/ S-59500 Mjolby, Sweden

CONFUSED ABOUT LIFE like me? Love music, esp. old and new punk? Live in England? Anarchist? pro-animal rights? Veggie? No fascists, racists, sexists. Write Billie Broad/ 179 Grant Ave./ St. Clair Beach, Ont, Can. N8N 2X9

MISFITS STICKERS 3 X 5; black and white; vinyl. Old photo from back of 3 Hits from Hell 7" $1 ppd., $2 overseas; wholesale rates available. Stores get free sample. Write to Stickers/ PO Box 872/ Wilmington, NC 28401

HEISER ALERT! Chris Pollitte, Seth Johnson, ASIJ posse, get in touch... O'Leary's thumb is alive and well... - Teru, 362 Morris St., Albany, NY 12208

ASS!!! - I'm doing a zine called "Tickle My Nuts", and if you would send comix, tapes 4 review, or ads, I will suck the cheeze from your balls. TMN Harlinsdale, Rock Hill, SC 29732. As much time as you like. Try.

SAN FRANCISCO - All ages hall, doing 1 - 2 shows a month. Non-profit group. Touring bands and volunteers interested in working shows call Shawn @ (415) 861-7549

TIM OWEN AXTION packed fuck you very much for ripping me off 11 bucks you two faced asshole! You are a dishonest piece of shit! Fuck you and your new label! I hope it fails and you can go piss off! Eric from CA.

THE FACTION "Yesterday is Gone" 7" Would anyone out there sell me a good copy of this great record for a reasonable price? Also want "Turn it Around" dbl(2)7" and Unit Pride 7" Eric Fortner 1638 E' St. #302 Hayward, CA 94541 Thanks.

SNEAK ATTACK VA. HARDCORE fanzine: Virginia hardcore?! Yea, that's right, Virginia! 28 quality pages covering the Va. scene from top to bottom. Features interviews with Four Walls Falling, Set Straight, Mad Dog, and As It Stands. Send $1.50 ppd. cash or money order to J.J. Garfinkel/ 4 Cromwell Ct./ Newport News, VA 23606

INTELLECTUAL WEIRD/SCI-FI writer for short stories or comic strips (art must be bold Black/White & ready to print - to fit A4 fanzine)...And original poetry. All contributors credited & free copy. No Fixed Abode/ 14C Brandreth Ave./ St. Anns, Nottingham/ NGX U.K.

MISFITS FOR SALE; Beware 12"(orig.), 3 Hits, Halloween, Walk Among (pink sky), also Danzig/ Samhain stuff, F.U.'s Kill, My America (X-Claim) and tons more. Send S.A.S.E. for complete list to Marc Mueller/ 355A Pershing Dr./ Playa Del Rey, CA 90293

WANTED: MATERIAL FOR HC comp. and Demos, 7"s, etc. to review for "Blank" - a zine designed to give bands exposure and help sell whatever they send. Also include pics, address, info, price ppd. "Blank" - 7589 Bearcreek Rd/ Fairview, PA 16415

TRADE! SEPTIC DEATH - Dbl 7"EP (boot); Misfits - Beyond Evil LP; Hard-Ons - flexi; Discharge - State Violence... 45 (German pressing); Poison Idea - Getting... 12". Boots by Gism, Minor Threat, Poison Idea, Negative Approach, Bad Brains, SSD + more, Nitwitz - 1st LP, F.O.D. - 7"EP (orig.) Wanted: Old U.S. or Japanese classics, write to: Andy Larsen/ Adalbertstr. 130/ 4600 Dortmund 1, W. Germany

RARE STUDIO AND LIVE tapes. Mostly punk and alternative sounds from 1976 to today (X-Ray Spex, D.O.A., Buzzcocks, etc.), but some hardcore too. All high quality (no junk!). Send S.A.S.E. for list to: Tapeworm Productions, PO Box 92, Cambridge, MA 02141.

HEADY, STEADY, and still mondo-boss. Spend a stamp in Swellsville and pick out the coolest 45's, LP, and CD. SUB POP to BUS STOP, and the surreal stuff in between. SASE to: Thee Skull Duggery Label, 77 Scituate Ave, Scituate, MA 02066. Check out our expensive ad elsewhere in this issue every month!

RARE VIDEOS: High quality videos at low prices from bands such as Misfits, Black Flag, YOT, Minor Threat, Sick of it All, Bold and many others. Send SASE to Chris, 3834 Sandalwood Dr., Land O' Lakes, FL 34639

XXX. Are there any S.E. people in Hayward Castro Valley , San Leandro? I just moved to Hayward and I want to get a scene started or contribute to one. I play Bass and do a zine called 2 Much Pressure. 1 dollar ppd. Write!/ 2 Much Pressure, 1638 E' St #302 Hayward, Ca 94541. (415) 582 0106.XXX

WANTED: Septic Death-Burial, Time is the Boss 10", Need so much attention, Crucifix-1st L.P., Sex Drive, IQ32, Fuck Ups-FU82, and anything on Pusmort Records, Chaos U.K., Ripcore, and One Way System, contact Dan at (414) 679- 9275 Before 11pm CDT or Write 570 W17374 Muskego Dr, Muskego WI 53150.

TRADE: SSD - KIDS LP (boot), F.U.'s "America" LP (X-Claim), SOA 7", Kraut "Cash" 7" (P/S), Ripcord all 7" & 12", V/A "Together" 7", Discharge live 7" (boot), Mob "Upset" 7", Wide Awake 7", F.U.'s radio show 7" (boot) and loads more. Send wants/trade lists to Baz, POB 632, Bristol BS99 IUE, England.

PENPALS FROM ANYWHERE please write (esp. ladies). 21 years old male - open-minded, good natured, but politically disgusted. Loves Suicidal Tendencies, Black Flag, Husker Du. All letters answered, picture for picture. Noel, POB 498 - Bridge, Niagra Falls, NY 14305. Hurry, I reek of termination!

ICELANDIC PENPALS desperately wanted! I'm into Icelandic bands like KUKL, Theyr, Sugarcubes, Purrkur Pillnikk, Reptile. Need someone to help me find records by these bands. Will pay $$ or trade. Chris Forsberg, One Pasco Ct., Baltimore, MD 21208, USA.

ATTENTION FIENDS: Rare Misfits material available on cassette. Includes singles, outakes and live material. Also available unreleased live shows by Descendents, Milestone, All, Dag Nasty, Sick Of It All and Ramones. For info send an SASE to Jason Duncan, 124 Willowood Dr., Inman, SC 29349.

CHRISTAIN DEATH live tapes; 1. 1981 w/ unreleased material 2.'85 Ashes tour. 3.'90 - 3 L.A. reunion shows (one has a David Bowie cover). On the end I will also put a couple of old songs from a boot (Sleepwalk/Romeos Distress). All tapes feature Rozz and are excellent quality. Also have Skinny Puppy (soundboard) from Variety Arts (Vivisect tour) and Bauhaus, Sisters, Joy Division. Send $10 ppd. and a 90-minute tape or lists to trade (want live Fugazi, Rites of Spring, Ministry - offers considered). Sam, 28332 P.V.D.E., R.P.V., CA 90274 USA. I'll send you a list with order.

THE COMMONWEALTH is a band from the D.C. area. We made a demo a while back and we sell it for 3 bucks ppd. from the address below. Want to buy it? Write to Dave Ort/ 14226 Greenview Dr./ Laurel, MD./ 20707/ USA. It's also available through Blacklist Mailorder. We accept checks because we trust you. Smoke Phlox.

OUT NOW: "If it's too loud, you're an asshole" 7" comp. with Gutwrench, New Rose, Earthpig and Sanity Assassins. Still available: Gutwrench 7" (clear wax press sold out.) Only black left in small quantity. Coming soon; 7" from Stand Up (Penn.) All EP's are 3.00 ppd. to John L. (cash, check, or m.o.) c/o Tragic Life Records P.O. Box 060623 Staten Island, NY 10306. Overseas add $1. Do not make checks payable to Tragic Life. Hello Crankshaft. Rock hard, die free!

TRADE: NECROS EP (red), Danzig Dance...Double 7" (500), Beyond Possession 7", PHC/Infest flexi, Asexuals 7"(red), Half Off 7" (500), Haywire split (300 blue, 500 black), Infest 12", Slapshot 7" (500 green), Stupids 7". I want: Underdog 7" (blue or?), both PHC 7"s, Sick of it All 7', B. Brains "Destroy Babylon," Fang 7", C.O.P. "Avarice" 7", Jerry's Kids 7", and SSD 7". Will buy Murphy's Law and BLAST! shirts (XL) Dave H. 1555 De Anza Wy. San Jose, CA 95125 Old and new flyer traders write!

SOMEBODY GOT OVER! Someone found at the Haight St. Fair: Black Flag 7' red vin., Ill Repute 7" clear, Impatient Youth 7", No Use for a Name 1st 7" and Project Ex 7" gold. Clear your conscience, build your karma, give me back my fuckin' records. Trade flyers also: BLAST!, Fang, RKL, etc. # you send, you will receive. D.H. 540 37th Ave. Santa Cruz, CA 95063

MISFITS, GERMS, DANZIG, Naked Raygun, D.O.A., No Future, Big Black, Flipper, Damned, Dickies, 45 Grave, Meatmen, Seven Seconds, Rapeman, Sham 69, Undead, plus more U.S. and U.K. punk. Send SASE for list to Brian, P.O. box 138, Elmhurst, IL 60126

NOW BOOKING GIGS on the East Coast, for the Bloody Mess and the Skabs "6th Grade Field Trip" East Coast Tour 1990. If you want some action and punk rock trash write: Bloody Mess/ P.O. Box 9021/ Peoria, IL 61614

CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX--CASH ONLY!!!

UP FOR SALE OR TRADE 7"s: Infest, Fugazi (SubPop) Rapeman (SubPop) 3 Butthole Surfers Boots, Necros IQ32, Agent 86 first 2 EPS, Killdozer-For Ladies, 5x7 Cows EP, Septic Death all EPs. Offers or Trades to: Mark P.O. Box 1065, Stanton, CA 90680

MINK CAPITAL TERROR 11 song 7" e.p. $3 ppd. worldwide. Bands, we will trade 1-2 copies of our 7' for yours! Write to: MCT 1000 Essex SE #2 Minneapolis, MN 55414

CAUSE AND EFFECT FANZINE No. 4 out now! With All, Inside Out, Farside, Subvert and Shocking Truth! Only $2.00 ppd. Also: Cause and Effect shirts $10.00 ppd. For more infor write Aaron/ 19422 Sierra Linda Irvine, CA 92715

SKULLGASM T-Shirts. Get the raddist skullshirt around. Over 1,000 skulls per shirt. That's only a penny per skull! Four color screen on 100% cotton. Send $10.00, check or M.O. to D. Urschel, POB 53, Bloomington, IN 47402. Out of state orders please add $2.00 for postage.

PISS OFF POSTIE! Copies of Young Ones are desperately needed. Write if you can send me a VHS (US.S. VHS only) copy. Also looking to aquire a good copy of Suburbia. Lucy Peterson, 10206 161st Pl. NE, Redmond, WA 98052.

BANDS SLEEP CHEAP. I have seven extra beds for touring bands. Clean sheets, bathing, kiechen and laundry facilities. Good videos, good vibes, clean trippy house. Close to the best clubs. Eight or more guests OK with sleeping bags. Smokers welcome. Rates negotiable. Will accept tapes/t-shirts as payment. Call ahead. Linda (209)266-4038. Fresno, CA, mid-way between Los Angeles and San Francisco.

HELP US! We're two fun-loving punk girls trapped in the middle of nowhere and surrounded by "Temporarily Insane Hair-Caring Hard-cores Drom D.C." Save us by sending $3 cabfare to our dads, the Someday People, at P.O. Box 384, Front Royal, VA 22630. You might get a cassette with a lyric booklet for your troubles. Then again...

PUNK/HC for sale - 1976 to present. Call Mark at (213)385-5481. Misfits, Valves, Dicks, Weirdos, Bags, DKs, Cunts, Poison Girls, Vibrators, Society Dog, Crass, Some Chicken, Angry Samoans, Bad Brains, G.G. Allin. Want: Crucifix 7" + Suicide Commandos. Write: 541 S.Coronado, L.A., CA 90057.

DON'T BE STUPID, be an Oxymoron. The Oxymorons demo tape is now available through Cheep Beer Ltd. Get on the Oxymorons and Cheep Beer mailing list. While you're at it buy the Oxymorons tape. Only $4 ppd. Cheep Beer Ltd, 420 Briarwood Apt E, Dayton, OH 45403.

I NEED: Johnny Rivers 7" with song "Memayis". Will pay so check out dad's collection. Also any Cramps stuff off the beaten path. Who else likes Snakeout? Write! Mimi, 126 Huxley Dr, Amherst, NY 14226.

LOOKING FOR anything (vinyl, demos, videos, interviews, etc.) by Slapshot, Negative FX, DYS, SSD, Last Rites, any ska & any European Oi!. Also any Revelation or Dischord merchandise. Send prices and such to Jason, PO Box 631, Red Lion, PA 17356.

DO YOU LIKE ASSUCK? If you do I have a live audio tape of them for sale. The recording is from the soundboard and is of super excellent quality. It is available for $2.50 ppd in the US and $3.50 ppd everywhere else. Send orders to Leuccorrhoea Tapes c/o Steve Cutter, 2834 12th Ave N., St. Petersburg, FL 33713. If you like grind you have to hear this!

BLIZZARD OF BLOOD presents "Washing Away the Sickness of Sins" a 60 min. compilation cassette with Canadian and American bands. Featuring Helios Creed, Groupoem, Boy Dirt Car and Happy Flowers. Plus many others. Way cool package and sounds, all for $6 and $1 postage. Send a SASE for complete catalog: PO Box 10586, Detroit, MI 48210.

MCKNICKNIX - "Who the hell are the Fatheads anyways?" Mc"sicks" Pak and welcome to 1990! - over 3000 seconds of catchy punk tunes for only $5. Listen to Chic, Wrick, Mick, and Kid Niki play songs like Bored of Education, Get Another Beer, and the Mr. Rogers' Theme song. Send money to: The McKnickNix, 22 Burnham St, Enfield, CT 06082.

PLEASE SEND LETTERS! Extremely bored artist/poet seeking pen pals. I'm into industrial, progressive and punk, horror, occult, animal rights, crystals, reading and gothic oddities. I will respond! Send pictures, art and thoughts to: Wendi, 2679 Countrygrove Blvd, Palm Harbor, FL 34683. Hello Nate Lloyd.

I REALLY WANT to get my hands on a tour shirt from The Cars "Candy-O" tour. Any condition, XL only. Also want the first Red Rockers LP and Die Kreuzen "Cows & Beer" 7". Cash or trade. Jeff, 1625 Commerce Dr, #1, North Mankato, MN 56001. (507) 387-7682.

ALONE IN THIS WORLD 90 min. comp tape with booklet. Includes: Phallucy, Econochrist, Sewer Trout, Average Joe, 15, Capt. 9s and the Knickerbocker Trio, Pollution Circus, Crummy Musicians, Blatz, Lizards, Horny Mormons, Stoned Jehovah, Corrupted Morals. $5 (U.S.), $6 (other). M.O.'s to Ken Doose. Bat Guano Prod., 7520 Cottontree Way, Sacramento, CA 95828.

RARE, hard to find, out of print and obscure UK/US '77 punk, Oi, HC and thrash. Many titles, 24 page list, all tapes only $5. For list, send $1 to Jeremy Lander, PO Box 584, Boston, MA 02120.

VIDEOS for sale only - Buzzcocks, Dicks, Devo, Dictators, Clash, Pistols, Avengers, DKs, Black Flag, GI, Dayglo Abortions, SNFU, Iggy, Verbal Abuse, Cramps, Misfits and many more. For complete list send $1 to Jeremy Lander, PO Box 584, Boston, MA 02120.

GASTUNK!! - "Dead Songs" LP + "Mr. Gazime" 7". Both in perfect condition. Both recorded in 1985, and both for sale only. So place your bids people! Grindcore fanatics - send me your tape lists. Write to: Tim, 8101 Richard Rd, Broadview Hts, OH 44147. P.S. Free Dartman!

WANTED: Slaughter & The Dogs and Cock Sparrer albums. Also, Distorted Truth "Victim of The Law" 7", Lurkers "Live & Loud" LP and "King of The Mountain" 12", Guitar Gangsters LP, Forgotten Rebels "Pride & Disgrace" LP. Write to Dan, 1972 Browning Rd., Pennsauken, NJ 08110 / (609) 663-8069.

X THE CRAB SONG X have now available "False Face" EP (UKxSE). Coming, The Cause EP and Rise Above new EP. Each copy is $5.00 ppd from The Crab Song, BP 77, 75623 Paris Cedex 13, France. Bands wanted for compilations.

AUCTION/SET SALE: Minor Threat "In My Eyes" test press ($60), Misfits "Bullet" (original - $90), Serail Killers 7" (w/dirt - $50), 7 Seconds - "Blasts" (blue - $25) - "Committed" (red sleeve - $50). All set sales negotiable. Trades welcome. I have much more like; Misfits, Meatmen, Crass, Youth Brigade, lots of S/E, Necros, Rollins, DOA, Crucial T., Blitz etc. Write/call Nick, 30 Pl. Leonard, Buckingham, Quebec, Canada J8L 1T7. 1-(819) 986-2661.

ATLANTA AREA: Anyone tired of dead-head hippy bands, complacent attitudes and lack of action wanting to get a band together call (404)366-1925. I play a little guitar and sing. I'm sick of this shit. I'd rather do it myself. You know things are bad when you get depressed seeing bands play. Tracey.

WANTED: Germs and Black Flag interviews, videos, tapes, etc. Write to Alex, 25 Burford Rd, Forest Fields, Notts, UK, NG7 6BB.

LONELY FEMALE gothic punk seeks male punks of all kinds for correspondence, friendship, relationships. Especially if you're in NY please reply.. where are all the punks here? Damned, Misfits, Samhain, Doggy Style, NoMeansNo, Crass, anything gothic, many more. No racists. All letters answered. DED Vance, 3215 Avenue H, #9M, Brooklyn, NY 11210.

ADDICTED TO MARIO BROS? Noisy Bastards can help! Our subliminal cassette "Learn How To Touch Type" is $3 ppd from: Jeff, 81 Barnes Ave, Brantford, Ont, Canada, N3R 4Y9. Bands: Let's trade demos! Nintendo junkies: let's trade stratagies! Also people doing comps, write!

BANDS! Punk show on WBCR Brooklyn College Radio and news/reviews in BC Kingsman. Pickings are slim, airplay and/or coverage guaranteed. Please send demos, news, dates, anything: DED Vance, Brooklyn College Kingsman, Bedford and Avenue H, 118 Roosevelt, Brooklyn, NY 11210 or DED Vance, 3215 Avenue H #9M, Brooklyn, NY 11210. Write requesting clippings on your band.

RECORD SALE: 200 rare gems from: Token Entry, Kraut, SOA (green), Minor Threat, SNFU, YoT, Fear, Germs, Avengers, Blitz, A.F., Underdog, Misfits, Necros, Meatmen, Grey Matter, Pillsbury HC, Neg. Approach, Effigies, Xclaims, Dangerhouse, T&G, NYHC, DC and tons more! Foreign orders welcome. Please send stamp for list to: Grand Slam Records, 77 Park Dr, Apt #5, Boston, MA 02215.

MISFITS SALE: over 30 Misfits, Samhain and Danzig originals, colored and boots for sale. Originals: Who Killed Marilyn, Bullet, Halloween, Evil Live, 3 Hits, Earth AD (purple), November Coming (orange), Unholy Passion and tons more. Foreign orders welcome. Please send stamp for list to: Grand Slam Records, 77 Park Dr, Apt #5, Boston, MA 02215.

WANTED: Germs - "What we do is..." 12" (Italian press), Genetic Control - "1st Impress" 7", Psycho - "8 Song" 12", more... Trades: Marginal Man - "Double Image" LP (US press), Lewd - "American Wino" LP, Tesco Vee - "Dutch Hercules" 12" (green). Lots more...Mickey, 19320 Stillmore St, Apt 116, Canyon Country, CA 91351.

OUT NOW. PCR #1, 210 pressed, 100 left. Who's In There 7" comp w/Blisters, Face Reality, Broken Toys, Ruthann Jonestown. Clear wax. $4 ppd. Also, Fugazi Subpop 7" on green, to highest offer. Purple Citrus Records, 316 W.5th St, #305, Newport, KY 41071.

RECORD AUCTION: Breakaway, Last Option, Reason to Believe 7"s. All 1st press available on Step Forward. Plus test pressing for all above recs. Crippled Youth, YOT, Unity "You Are One" 7"s (1st press and blue). Gov't Issue "You" test press. Warzone and Togethe comp. orange vinyl (both 1st press). Send for list and bids to: PO Box 10094, Scotts, AZ 85271. All records will be sent COD via UPS.

PUNCHLINE ISSUE #6 - "Politics" now available at $1.75 ppd. Also available "Politics" t-shirts. POB 460683, SF, CA 94146.

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